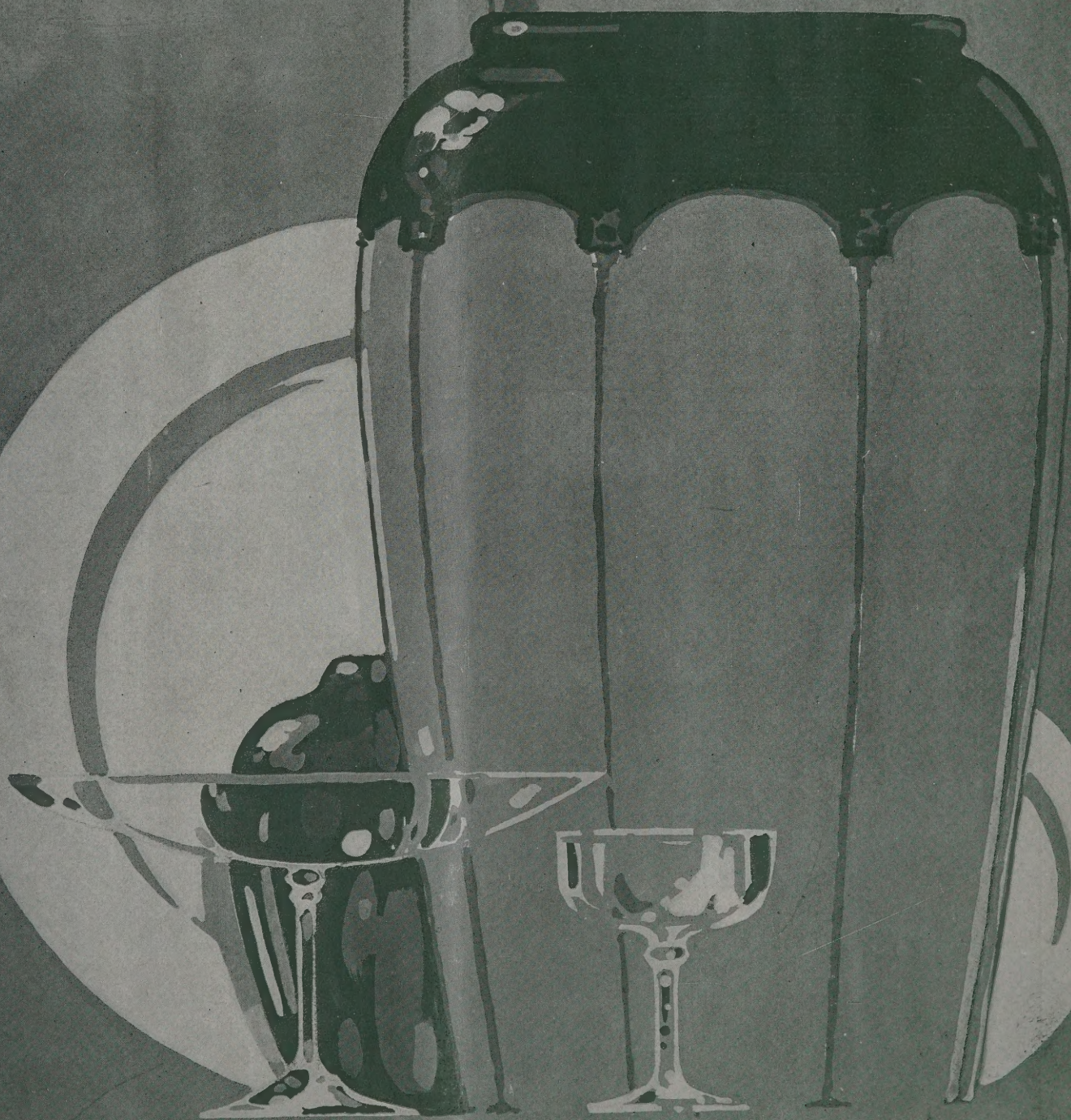


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No.

POTTERY & GLASS



HUOTT PUBLISHING COMPANY

450 FOURTH AVENUE,

NEW YORK

VOLUME XV. No. 1

JULY, 1915

25c. A COPY \$2.00 A YEAR

CHARLES R. GRACIE

MANUFACTURER OF

Electric Lamps and Shades

REPRODUCTIONS OF ANTIQUES, AND
ORIGINALS, OF CHINESE AND JAPANESE
VASES IN LACQUERED WOOD A SPE-
CIALTY; ALSO POTTERIES REPRODUCED
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PERIOD LAMPS PARTICULARLY SUIT-
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INQUIRIES INVITED

SHOWROOMS

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CORNER THIRTY-SECOND STREET



FINE TABLE GLASSWARE

No illustration
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It must be seen.

A complete
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new goods.



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view at our
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salesrooms.
It is there
for your
convenience.
Call and see
it.

THE DUNCAN & MILLER GLASS CO.

MANUFACTURERS OF FINE TABLE GLASSWARE

Washington, Pa.

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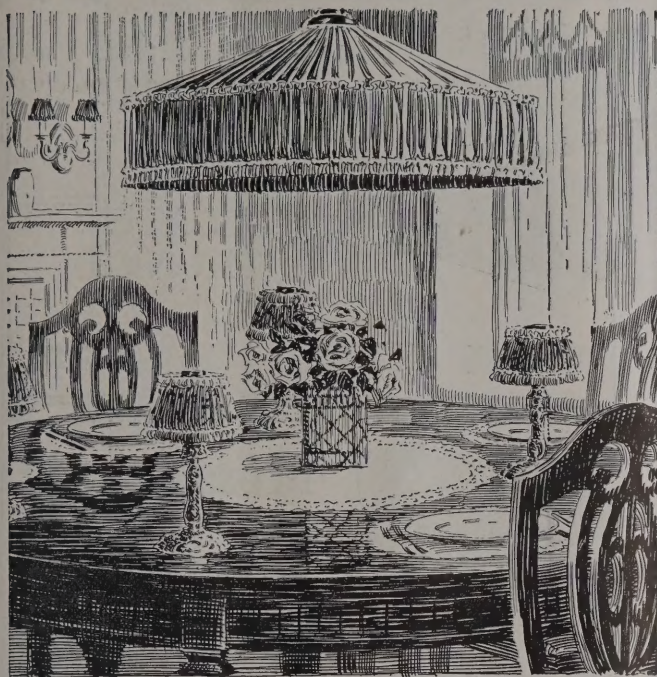
PAUL JOSEPH, 92 West Broadway, New
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JOSEPH TOMKINSON, 213 Commercial
Building, Philadelphia

GREEN & THOMAS, 33 So. Charles St., Baltimore

MARSH & KIDD CO., 617 Mission St., San Francisco

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For decorative lamp, candle and electric-light shades, the new Cheney Mysore Silk is especially appropriate. It is woven in a great variety of color combinations and in designs including period styles, Persian, Japanese, Chinese, Jacobean and Futurist effects, as well as in stripes and in verdure motifs. These Mysore Silks are also charming as casement draperies, mellowing the light in a most delightful way.

Cheney Geisha Silks are made in 46 plain colors and are very desirable for shade linings or for lamp shades if plain colors are preferred.

Both of these silks are sold in cut lengths.

As an aid in securing orders, we will furnish those caring to purchase sample lengths of these silks with color swatches showing the entire range in which these silks are made.

CHENEY BROTHERS
Silk Manufacturers
4th Avenue and 18th Street, New York

Jones, McDuffee & Stratton Co.

25 to 39 Franklin, cor. Hawley St., Boston, Mass.

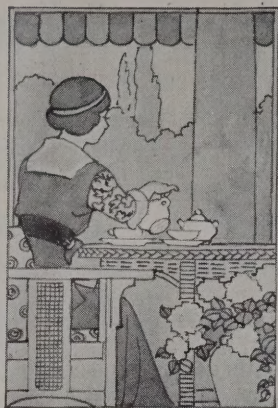
Offer the following STOCK PATTERNS of Decorated Ware, which, being carried in abundant lines, both open and in original packages, can be supplied promptly, and at lowest market values:

BLUE SPODE'S TOWER,	W. T. Copeland & Son
MONTEREY	Ridgways
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Old Blue WILLOW	"
The ORLOFF	"
The MELBA	"
The BRIDAL WREATH, Hotel	"
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The REGENT	"
The SANTOS, White and Gold	"
The HEVELLA	"
The BARODA	"
The CASPIAN	"
The PONTRACINA	"
The VALENCIA LACE, Hotel	"
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The GLENCOE	"
The OAKWORTH	"
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The EMPIRE	Upper Hanley Pottery Co.
Old BLUE CANTON China, Hong Kong	
Old BLUE FITZHUGH China, Hong Kong	
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The FONTENAY	L. Bernardaud & Co.
The LAFAYETTE	Villeroy & Boch, Dresden
LACE BORDER and ROSETTE	Royal Worcester Porcelain Co.
Green FESTOON	"
The VIGORNIA China, White & Gold Encrusted	"
The MALVERN, MULBERRY	Royal Worcester Porcelain Co.
	and DOVE
	Royal Worcester Porcelain Co.
The ALEXANDRA	Booths, Ltd.
The MARQUIS	"
The BELGRADE China	"
The ALCAZAR	Doulton & Co.
The ST. LAZARE SPRAY	Wm. Adams & Co.
The OPORTO	Haviland & Co. China
The DONHOFF	"
The SPRINGTIME	"
The MONTEBELLO	"
The SONDERBURG	"
The MAYENNE	"
The PRINCESS	"
The AMSTEL	"
The ST. GEORGE, Gold Encrusted	"
The COUNTESS	"
The AUTUMN LEAF	"
The LISBON	"
The MONACO	"
The VALMONT	"
The CASTIGLIONE	Porcelaines G D A China
The MALABOR, Hotel	"
The BALUSTERE, Hotel	"
The CALVADOS, Encrusted Gold	"
BLEU DE FOUR, Encrusted Gold	The NAVARRE J. Pouyat
White and Gold Encrusted, the LORRAINE	"
The ATHENA	"
The NARBONNE, Green Band and Gold Lace	"
The FULDA, Austrian China	"
The MUNICH, Austrian China	"
The GRENADA, Austrian China	"
The LONATO, Austrian China	"
The BARONIAL, White and Gold Bavarian China	"
The METTENBURG, Bavarian China	"
The GOLCONDA, Encrusted Gold, Bavarian China	"
The CASSEL, Bavarian China	"
The LOUVRE	Theodore Haviland & Co.
The HANOI	"
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The BRINDISI	Ginori Italian China
Royal Dresden BLUE ONION Porcelain, Crossed Swords brand	"
MEISSEN CHINA (Dresden) Blue Onion	"
The ODESSA, White and Gold Encrusted	John Aynsley & Son
and other stock patterns from original sources.	

Also, Grindley's W. G. and Johnson's White Semi-Porcelain; Alfred Meakin's W. G., Haviland White, Gold and Decorated china, and Staffordshire, German, Japanese and French China Novelties; also the best things from the Greenwood Pottery Co., Lenox, Onondaga China, W. S. George Pottery Co., and others.

Our facilities for readily matching STOCK PATTERNS will be appreciated when we state the fact that we have upwards of 9,000 BINS occupied in our main store and our storehouse in South Boston.

"Stock Patterns" which cannot be readily matched cause more annoyance than profit.



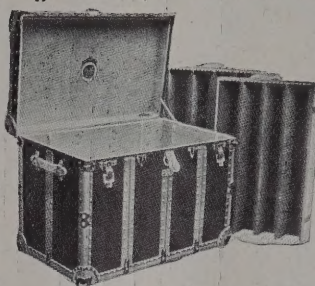
SYRACUSE CHINA

Don't be satisfied with your china sales until you have tried this durable, fine china that is distinctively American. Its tasteful patterns and graceful shapes make it popular everywhere.

WRITE US FOR AGENCY

ONONDAGA POTTERY CO.
SYRACUSE, N. Y.

Crouch & Fitzgerald



**SAMPLE
TRUNKS**

*For CHINA
and GLASS*

**PLATE
TRUNKS**

Catalogue on Request

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No. 465

"Moss Aztec"
(That different line)

This is one of the many original and popular designs created in our studio and finished in a rich red brown color of the historic Aztec, with a green deposit as of nature's touch through countless decades of exposure.

Ask for catalogue of "Moss Aztec Ware."

THE PETERS & REED POTTERY CO
SOUTH ZANESVILLE, OHIO

COMPLETE LINE SHOWN IN NEW YORK CITY
WILLIAM M. WARRIN, 23 WEST 23RD STREET

Jardinieres

Pedestals

Umbrella Jars



Largest and most complete line made in the United States. If you want the low priced kind we have them. If your trade demands better grades try our

New
"Sylvan"
Basket Weave
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Etc., Etc.

No. 233 "Sylvan" Jardiniere
Sizes 3, 5 1/4, 6 1/2, 7, 8, 9, 10 and 11 inch.
Beautifully modeled, rich shaded, green high glaze finish.

Suppose you want a good Jardiniere to retail at a low price for a special, see the

"Lines That Sell"

Jardinieres to retail from 5c to \$10.00 each and each and every one show profit. Don't forget we make the

"Dandy-Line" Yellow Ware

The Brush-McCoy Pottery Co.
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A VERY COMPREHENSIVE
LINE OF FINE DECORATED
GLASSWARE IN RUBY,
RUBY AND GOLD, IVORY
AND OPAL, ALSO A COLLEC-
TION OF SOUVENIRS THAT
MERIT YOUR ATTENTION.

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543 Plymouth Bldg.

THE ORIENTAL GLASS CO.
Pittsburg, Pa.

TAKE CARSON STREET CAR TO EIGHTH STREET

The DECORATIVE FURNISHER



FEBRUARY 1915
T. A. CAWTHRA & CO.
PUBLISHERS, NEW YORK

Volume XXII Number 5

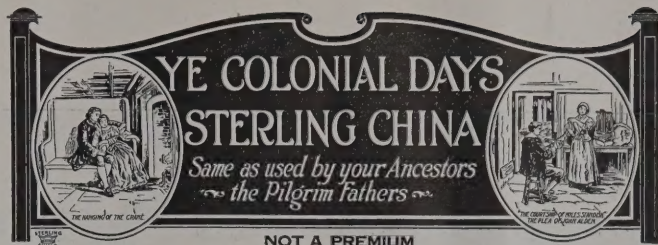
Subscription price \$2.00 a year

IF YOU CARRY ART FURNITURE PIECES WHICH GO WITH FINE CHINA AND GLASS, YOU SHOULD READ THE DECORATIVE FURNISHER

It will keep you informed concerning cabinets, stands, trays, etc., which are used with decorative china, pottery and glass in the home and will acquaint you with the leading makers of such furniture. Subscription price, \$2.00 a year.

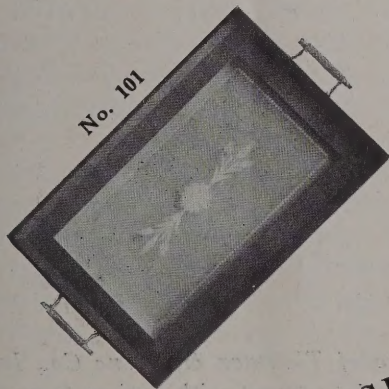
T. A. CAWTHRA & CO., Publishers

450 Fourth Avenue :: :: :: New York



Colonial Decoration No. A594

**Exclusively for the Jobber and the Retail Store
THE SEBRING POTTERY CO., Sebring, Ohio**



***Be the First To
Get This Line***

**SURPRISINGLY DIFFERENT IN
EVERY RESPECT, AND
DURABLE**

CUT GLASS BOTTOM SERVING TRAYS

Fitted with entirely new handles,
and with exclusive frames in style and finish

Sanitary, Practical, Useful, and Absolutely New
YOUR INSPECTION SOLICITED

NAP. A. CUSSON

259 FIFTH AVENUE
NEW YORK CITY

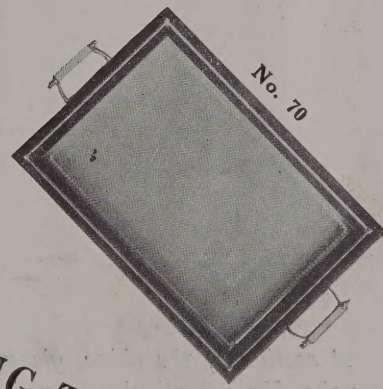
REPRESENTATIVES

HIMMELSTERN BROS., 718
Mission St., San Francisco, Cal.
—For the States of California,
Nevada, Washington and Ore-
gon.

EDWIN F. BOKEE, 122 West
Baltimore St., Baltimore, Md.—
For the cities of Baltimore and
Washington.

BOND SALES CO., Dallas,
Texas.—For the States of Texas
and Oklahoma.

Eastern: H. HOLLIS, 157
Federal St., Boston, Mass.





A section of the china, glassware and silver department in the new store of Thurman & Boone Co., Inc., Roanoke, Va. Particular attention was given to floor and wall cases in this department with a view to securing the best possible display. The fixtures are mahogany, finished dull, with heavy plate glass mirror backs.

POTTERY & GLASS

VOLUME XV. No. 1.

NEW YORK, JULY, 1915.

TERMS: \$2.00 per year in advance
25 cents per copy

How to Make Your Advertising Bring Results

HOW TO PREVENT SOME OF YOUR ADVERTISING LOSSES, AND MAKE YOUR ADVERTISING COPY MORE EFFECTIVE—A CHAPTER FROM "WHERE HAVE MY PROFITS GONE?" BY M. P. GOULD

RETAIL merchants often make the mistake with advertising that they sometimes do with charge accounts; they do not handle advertising as if it were actual money, a real ten-dollar bill right in their hands. Too often they sign a year's contract for advertising in a newspaper, and then, as soon as the novelty wears off, and the drudgery of filling the space with copy comes on, they regard the advertising as a necessary evil just like bookkeeping. When advertising is viewed in that light, it cannot produce its best results, nor can it succeed.

FIRST PRINCIPLE OF WRITING.

First let us try and understand "the art of convincing" through advertising, whether in newspaper or any other kind of medium.

A large percentage of the retail advertising in newspapers is unproductive and unprofitable. The merchant who is doing the advertising thinks of himself, rather than of the people who will read his advertising. The very first principle of writing good advertising is to forget yourself and forget your store, and fix clearly in mind your readers. How long does the average person read a paper every day? Did you ever hold your watch on a number of different people? Try it, you have something to learn which will interest you. Probably the average time does not exceed thirty minutes each. Did you ever note carefully a great number of people and find out what part of the paper each was reading? Try it also. That will surprise you. Probably, taking everybody into consideration, about seven or eight minutes of the thirty are spent in reading the advertisements, while twenty-two or twenty-three minutes are spent in reading the news.

TEN SECONDS READING YOUR ADV.

You then have only your share of the seven or eight minutes. The average newspaper contains from eight to twenty pages; those pages will contain from fifty to three hundred advertisements. If your advertisement is an average one, it may get one-fiftieth of the seven or eight minutes; that means that you can count

on not quite ten seconds of the reader's time for your advertisement.

That puts a different light on it, doesn't it?

MUST CATCH EYE FIRST.

Now your advertisement—every advertisement, no matter if you use a full page or ten lines, no matter if it is your first advertisement or you have been in the paper for a quarter of a century—is on trial, and has a ten-second chance. If it doesn't catch the eye and interest the reader at the first glance, it is lost, and, figuratively speaking, "gets the hook." Most advertisements that you see are "over written." The merchant is trying to do something "grand." The public detects insincerity and sophistry and fallacy just as quickly in an advertisement as in a sermon or a political speech. One of the first rules of successful retail advertising is:

Display in big type the name of the article and the price at which you are offering to sell it. If you do that, then the people who are interested in that article will see that part of your advertisement. If your advertisement is to occupy a page, then the eyes of the various readers as they glance at the page unconsciously will light on the headlines and prices of the goods in which they are interested.

You can put as complete a description of the goods as you wish in small type. The person whose eyes see the headlines naming the goods which she wants can then spend her time in reading the small type, whereas the people who are not interested in that kind of goods will, of course, not read such fine print—or any other print in an advertisement—unless they know that the goods which they want are being described, or going to be described.

HOW MUCH TO SPEND.

"How much shall I spend in newspaper advertising?" As much as is necessary to make your business grow the way it should—but first see that your business has the elements of growth in it. The business can be advertised most successfully which will grow the fast-

est without any advertising. A dead business, or one that is going backwards is the hardest one to advertise successfully. It is like pouring water in a well to try to pull a dying business out of the ruck by advertising alone. The business should be renovated and reorganized so that it will begin to attract attention and draw trade; then and not until then is it safe to invest very much in advertising, either in newspaper advertising or any other kind.

One big department store, reported to spend a million a year in advertising, is said to do a total business of \$21,000,000.00 annually; hence it spends only 5 per cent. of its gross sales. As a general rule, particularly for the small merchant, from one to three per cent. of the total sales, depending on local and individual conditions—is an average amount to put into advertising.

HOW TO WRITE ADVERTISING.

Most people make hard work of writing advertisements. They say they do not know how to begin, or how to end, or what to say which will interest the public. Well, what have you to sell? What are the things which the public are buying in your store? They come to the store, look over those things, talk with you about them and buy them, do they not? Then they must be interested in those goods. They are not interested in you, or what you say about yourself, or your honesty, or your superiority as a merchant, or a lot of other dribble which so many merchants befool themselves into thinking that the public swallows. The public is in the market for certain goods. They want to buy those goods to the best advantage. You have those goods for sale. Let the public know it in the simplest and most direct way possible.

ADVERTISING HAS BEEN MISREPRESENTED.

Advertising has been grossly misrepresented and misunderstood. The sooner it is understood, the sooner you and every other merchant get a clear understanding of what advertising actually is and exactly what it will do, the more profitable it will be. In the earlier days of advertising, it was used to mislead. Some foolish merchants who are 'way behind the times now are still using it in an effort to mislead the public. That kind of advertising is out of date, the public understands it, only a few ignoramuses believe it. What is far more important: such advertising heralds to the public the kind of store which is doing it. It is as if word should go out secretly to all the people in the town that a burglar was coming to town, that he had a black mustache, was heavy set, and wore a brown coat. Everybody would be on the lookout for a man answering to that description. The first one who saw him would telephone the police station.

FAKE ADVERTISING UNPROFITABLE.

Exactly the same thing is true about exaggerated, untrue and fakey advertising. The public does not telephone the police station. It does not always say even to itself that the advertising is unreliable. It

merely lets the store alone which advertises in that way. If it does go to such a store, it does so with the feeling that every person must be on his guard and watch his pockets carefully or he may lose something.

VARY THE SIZES.

The sizes of retail advertisements should constantly vary, since the paper is a "news" paper, and since all successful advertising in such a paper must be "newsy," it follows that the size of the advertisements must constantly vary with the importance of the announcements being made.

CHANGE COPY DAILY.

Some old-fashioned papers still give a big discount if the merchants will let an advertisement run without change for a week. Such papers simply kill the goose that lays the golden egg. A week, or even a two-day old newspaper advertisement is a monstrosity; it reflects on the stupidity of the merchant, and the assinnity of the newspaper.

WHO PAYS FOR ADVERTISING?

Who pays for advertising? Does the store pay or does the customer pay? In answer to that, here is another question. Did you ever know of a store increasing its prices when it began to advertise? Look around through your home town and see which store sells for the lowest prices. Are they the advertising stores, or the stores which do not advertise in newspapers?

Let us go a step further. Did you ever know a manufacturer to raise his price when he began an advertising campaign? On the contrary, have you not known many manufacturers to increase the size of their packages, or improve the quality of the contents after they have been advertising for some time?

ADVERTISING IS AN ECONOMY.

The fact is that advertising is an economy. It reduces the cost of selling, it increases the output to such an extent that the price can be reduced.

NEW JERSEY CLAY WORKERS CONVENE.

THE regular summer session of the New Jersey Clay Workers' Association was held at the Trenton School of Industrial Arts, Trenton, N. J., during the latter part of June and was well attended. Particularly interesting talks were delivered by Albert V. Bleininger, a graduate of the Ohio University and now in charge of the clay products laboratory of the United States Bureau of Standards, at Pittsburgh, Pa., and R. C. Purdy.

The association was organized in New Brunswick last June and now has a membership of more than one hundred, representing an industry the output of which averages about \$20,000,000 annually and giving employment to 15,000 people.

The next annual meeting of the association will be held at New Brunswick in December, at which time election of officers will be held.



Interior View of the Vasekraft Exhibit of the Fulper Pottery Company at the Panama-Pacific International Exposition.

Jersey Pottery Wins Honors at International Fair

SINCE 1805 Flemington, New Jersey, residents have pointed with pride to the world-wide reputation of their local pottery plant, for it was in that year that the Fulper Pottery Company was founded. Always a leader in glazes, this company has again achieved great honors, receiving a number of awards at the Panama-Pacific Exposition, San Francisco, recently.

While it is perhaps best known for the excellence and variety of its glazes, the utility end of the business is not neglected in any way and a line of commercial goods such as water-filters, crocks and cooking ware are produced side by side with the most unique pottery on the market today.

Intended primarily as a note on the Exposition display this article would fall short of its purpose were it not to describe the wonderful glazes which have made the winning of these latest honors possible. And of the hundreds of glazes, mirror, matte, lustre, crystal-line and flambeau, etc., we make note of but a few. Of these, interest centres in the matte glazes, which come in different shades of browns, yellows, blues,

blacks and greens, the most noticeable of the greens being the cucumber matte. Great care has been taken in selecting names for these as well as for other glazes. Thus the *cafe au lait* is a chocolate color of fashionable shades; the *mission matte*, a brown-black glaze resembling the finish of fumed oaks or mission furniture; the *Verte antique*, a green of rich shade; the *Alice blue*, a pale shade extremely attractive; and the *mustard*, an orange-yellow glaze.

The mirror glazes are in almost every conceivable color, both in mono and multi-chrome, among them *Chinese blue*, described as "appearing dripping wet as if just lifted from water"; *blue of the sky*, the azure blue of a cloudless day; *mirrored green*, an apple green with a high gloss; *smoke green*; *elephant's breath*; *cat's eye*, and many others.

Undoubtedly the greatest attainment of all is an extinct Chinese glaze, the *famille rose*, practically not one piece of which has even been produced since the art was lost in China between the Ming and Tartar dynasties in 1722. "Inspiration for the artistic in pottery is derived almost exclusively from the ancient

Chinese, and the closer the present-day potter approaches its perfection, the nearer he reaches the pinnacle of ceramic art." The fabulous prices asked for real old Chinese specimens place them almost beyond our reach and we must therefore depend upon the modern potter for its present-day prototype. Famille rose is equal in every respect to the old Chinese and is made in *true rose*, *peach bloom*, *apple blossom*, *ashes of roses*, and *matte*.

Although the Chinese were masters of the glaze, it is left to modern ceramists to develop the crystal effects. No object or record thereof having come down to us, it is not believed that they even knew of these effects. Crystal glazes are ceramic curios, only appreciated by those interested in the industry and only a few enthusiastic chemists have been able to produce a specimen. The number is limited and their manufacture has never been made a commercial proposition. Their particular value lies in the difficulty with which they are gotten, much depending upon the fire, and no two pieces ever being duplicated. Different colored crystals appear on different colored matrices, such as a dark blue crystal with a light blue matrix or a light blue crystal with a dark blue matrix. A lustre crystal on a *slate* or *mauve* color is known as *leopard skin*. The crystals vary in shape, having a star, streak, dust or other effect.

A distinctive feature of the work of this pottery is their line of lamps. These are unlike any other on the market and are made entirely of pottery, the various glazes being used for the surface decoration.

In addition to art lamps use is made of the many glazes on vases for cut flowers, blossom cups for sprigs of cherry blossom or orchids, rose bowls, coffee sets, desk sets, ink stands, ash trays, whisky sets, beer mugs, candle holders, clocks and a variety of objects to which the use of art pottery is applicable.

An employee of a store who will make an effort to get new customers for the store can do it; and he who does it will be rewarded for it in one way or another.

You will find it difficult to make a woman believe that the goods sold in a dirty store can themselves be clean.

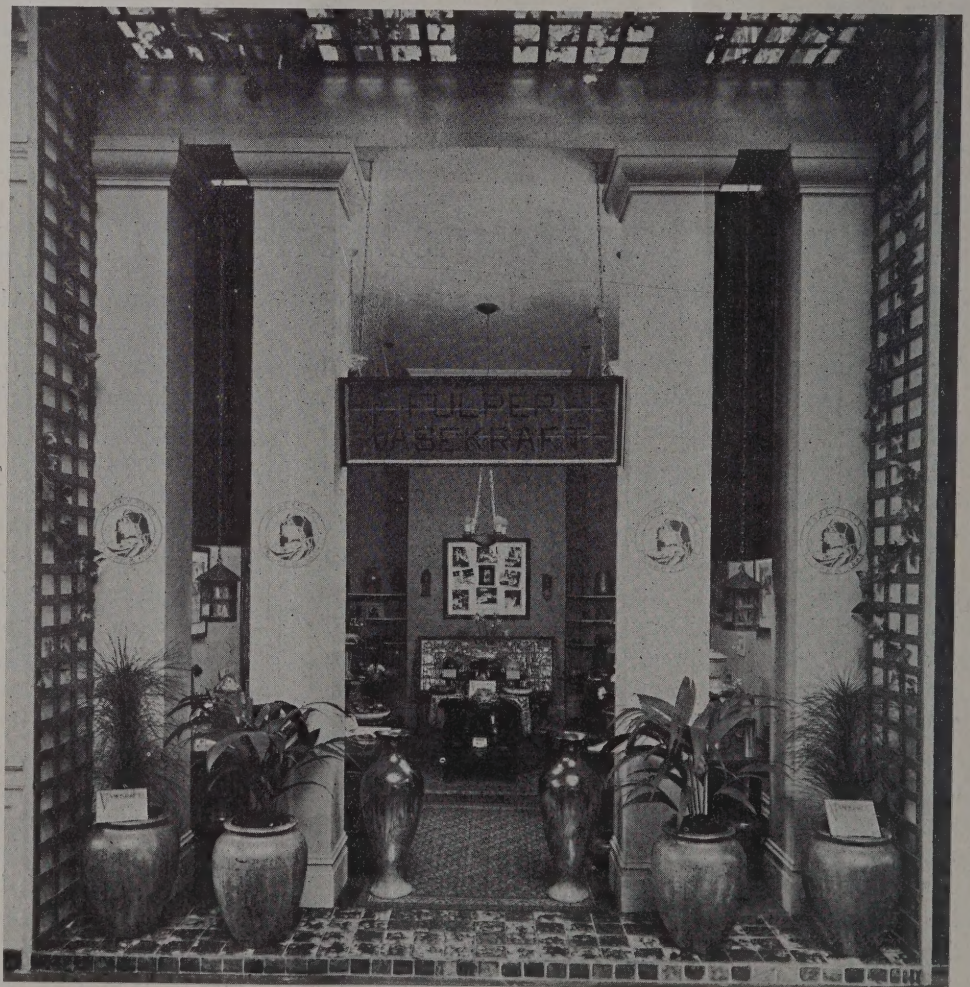
GOOD SERVICE ESSENTIAL IN RETAILING.

IF a retailer would gain and hold the lion's share of the trade in his territory, he must consider service before everything else. Quality alone will not do it, for no matter how good and dependable a line of goods a dealer may handle, if he is continually out of some goods, or does not make deliveries promptly, or gets "grouchy" when a buyer wants something ordered, the patrons will go to someone who gives better service.

Prices will not get and hold trade, because if it is price alone that people seek they will hunt up their catalogues and send to some big city for their goods.

It is good service, buyers like. It's a pleasure to most men (and women, too,) to go into a store and be assured of being able to buy just what they are looking for. It is a further pleasure to them to know that if it is something out of the ordinary they seek, the proprietor will get it for them just as quickly as the mails or telephone can get in touch with the wholesalers.

There are stores which to reach, you will go five blocks out of your way. Find out why, and apply the principles to your own store.



Exterior view of the Fulper display at the Panama-Pacific Exposition.

Bud Vases Popular in First Century, B. C.

AMONG THE RECENT ACCESSIONS PLACED ON DISPLAY IN THE METROPOLITAN MUSEUM OF ART IS AN EXQUISITE COLLECTION OF ROMAN GLASSWARE RICH IN IRIDESCENCE AND SHAPES. OF PARTICULAR INTEREST IS THE NUMBER OF SMALL NECK VASES EVIDENTLY USED FOR SINGLE FLOWER ORNAMENT

ALTHOUGH the single stem bud or flower vase is just at this time one of the best selling pieces of domestic glassware it cannot be said of it that it is something new. Away back in the first century B. C. the Roman glassworkers brought out some exceptionally good shapes in small vases, and while they may have intended and used them



Two interesting shapes in the Draper collection showing a hanging vase, wound with glass and an upright vase, both of First Century origin.

for some other purpose, a glance at the collection in the Metropolitan Museum of Art, New York, shows that they could be admirably adapted to modern day conditions.

Admirers of ancient glass will welcome the recent additions to the Roman glass display which have recently come to the Museum by the bequest of Mrs. Mary Anna Palmer Draper. Every piece is in exceptionally good preservation, and the majority show a wonderful iridescence, which in itself is a study. The glasses have assumed the most varied hues of red, yellow, blue, green, purple, gray and silver, and together make a wonderful display of color.

The pieces all belong to the Roman period, dating from the first century B. C. to the fifth century A. D., and they are said to have been found mostly in Syria. The large majority are plain blown glasses, but some of the other fabrics are also represented. There are several moulded vases; for instance, two Sidonian jugs, a charming cup of green

opaque glass decorated with a wreath, a small bottle in the shape of a head, and a vase with a design of circles and dots. A number of jugs and bottles are ornamented with threads of glass, among which are some multiple vases with elaborate handles, such as occur frequently in Syrian tombs of the fourth century A. D.

A few have incised decorations; these consist in most cases of simple, horizontal bands, but on a cup with a fine silver and purple iridescence is an inscription which translated, reads, "drink and long may you live," a common toast of the period. Special mention must also be made of a little cup with a fern pattern painted in enamel colors, a pointed cup decorated with blue glass patches—probably in imitation of precious stones—and a bottle ornamented with a series of spikes.

As is well known, the invention of blowing glass, which was not made until the second or first century B. C., brought many changes into the glass industry. From being a material used only sparingly, glass suddenly became one of the most common. When glass had to be modeled by hand, by a long and tedious process, the bulk of vases were of course made of other materials; but when glass vessels could be produced in any size or shape by the comparatively simple means of blowing, they became very popular. It was natural that the Roman glassworker, with a material of so many new possibilities at his disposal, should make a number of experiments. This is shown not only in the many new

(Continued on page 30)



Odd shaped vessels of Roman glass with pressed and cut decorations.

The demand for black-and-white novelties grows apace. And as it grows and develops, we wonder just how it originated and why it came into being.

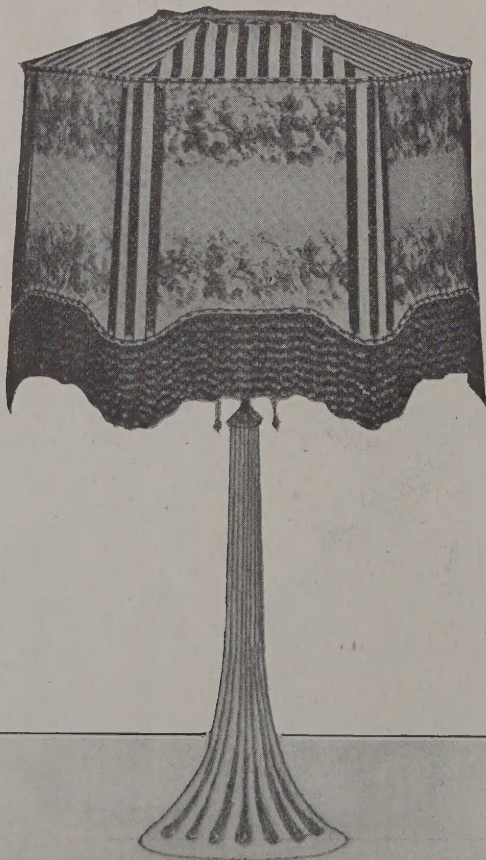
Some of those who seek out the cause for every effect tell us that the vogue for black comes about through the shortage of colored dyes. But as black dyestuffs come from abroad and are just as hard to get as any other dyes, this reason obviously cannot be quite true.

Away back in the days of Pompeii, if we recall our history, black and white friezes were quite popular, as excavations in that city are constantly showing.

Then in the later days, in Colonial times, black was used in decoration, in the form of silhouettes, etc. And the Germans, in their Biedermeier style, used considerable black. Following the death of Queen Victoria, many manufacturers brought out furniture and fabrics, and wall papers and china, and again black came into use in the patterns that decorated them.

The use of black-and-white to-day, therefore, may be due, simply, to a revolution of the wheel of fashion—the public wanted a change and it was found in "black."

The lamp below shows a new design in this new style, it is rather graceful and a pleasing novelty withal.



THE OPPORTUNITIES OF A SALESMAN

WHETHER salesmen any longer have the opportunity of making big money as salesmen is frequently discussed. There are many who say that personality is a larger factor than ever, and that this, together with the science of salesmanship, will always maintain the value of selling power.

A prominent manufacturer said the other day that a salesman had to be better posted along scientific lines to-day than ever before. He must study his customers' competition and be expert in retail merchandizing, as well as a keen reader of character. He must have the knack and judgment of knowing what his trade wants, and must aid his customers in making selections. He must be a close student of his own lines, and be able to point out superiorities and inferiorities. He must also have personal magnetism and the power of making friends. Besides these, absolute control over his temper and actions is necessary. Disagreeable scenes often come up, and the salesman of to-day must either be clever enough to smooth them over or else school himself in making as graceful an exit as possible. A clever salesman will never quarrel with a customer or a prospective one. It makes a bad name for his house, and besides it does not pay, because he knows that the day may come when he will sell that man a bill of goods.

"With such qualifications," remarked the manufacturer, "the modern expert salesman will command more money than ever, because personality and unusual efficiency are necessary in all lines of business. More salesmen in the future will probably become partners, because the type of men successful in the selling field embodies qualifications and executive characteristics that were not thought necessary in the past.

"Old-time salesmen rarely open a new account, but go on, season after season, evidently without knowing. There are plenty of such men puttering along just where they were fifteen years ago, simply taking orders from the customers they have without trying for new ones. In the same houses men have been made partners who entered long after the order takers started. Order takers would never be anything else anywhere. They never get ahead. It is the salesman with plenty of energy and a desire to get ahead that can rise to a partnership. To men of this calibre selling goods offers greater opportunities than ever in all lines of business."

Advertising creates demand and by creating demand makes positions for thousands and adds to the wealth and contentment of the people. Advertising pays for itself.

A man may make a success without salesmen, without display windows, without advertising. Such a man was one of the wonders of the nineteenth century. No such prodigy is known in the twentieth.

Practical Law for the Buyer and the Seller

A Department Devoted to a Discussion of the Various Legal Matters That Are Constantly Confronting the Man in Business; the Opinions Rendered Are Based Upon Actual Decisions.

WRITTEN AND COPYRIGHTED BY

ELTON J. BUCKLEY

IF YOU HAVE A BANK ACCOUNT AND CONFIDENTIAL EMPLOYEES, THIS ARTICLE WILL HELP AND INTEREST YOU.

IN this article I shall describe the case of a wholesale dealer who fell into two traps, both of which lie at the feet of almost any business man. Both may involve the loss of large sums of money—in the case I shall describe, the sum almost equalled the victim's entire capital. My effort will be to show how both traps can be safeguarded.

The dealer in question is the best salesman his concern has, and he has little time or inclination to attend to office work. Therefore several months ago he employed a confidential clerk and bookkeeper, who was given entire charge of all banking. He made up the deposits, endorsed incoming checks for deposit, actually made the deposits, and when bills were to be paid, made out the checks and presented them to his employer to be signed.

One day about a week before this article was written the check book showed a bank balance of several thousand dollars. On the same day the bank called the house up and said the account was overdrawn several hundred dollars. The head of the house then got busy and to make a long story short, he found that instead of having a bank balance of nearly \$10,000 with all current bills paid, he had less than no balance, and about \$4,000 worth of large bills had not been paid, though he had drawn checks to cover them, and these checks had been deducted from the balance in the check book. The checks had never been sent out at all, thus increasing the deficit by just that much. Of course, it was soon learned that the confidential clerk had embezzled the money—embezzled at least \$10,000 and probably \$15,000. His method was to tear checks from the back of the check book and forge the name of his employer to them. He would make out the checks himself, present them and get the money. Of course getting his employer to sign large checks for bills, deducting them from the balance on the check book, but never sending them out, gave him a secret surplus against which he could draw his own forged checks.

Everybody connected with this case now knows that the confidential clerk should have been bonded. Every employee who is entrusted with the handling of money, or checks, or other negotiable paper, should be put under fidelity bond, no matter how honest he

seems to be, or how good his record is. Nobody can tell when a man may be overcome by irresistible temptation, and when it comes it may sweep the employer away with it. When a bonding company has guaranteed such an employee's honesty, it is that company, to be slangy, who should worry.

That is the first trap, then—the danger of depending too implicitly on an employee's *honesty*, and failing to use one infallible method of safety which is open to every employer.

The second trap is one into which many an employer has already fallen though as yet, in many cases, without loss. I mean failing to examine the cancelled checks and the regular statements which your bank sends regularly, leaving this, too, to employees. Ordinarily a bank is responsible if it pays out money on a forged check. The obligation is on a bank to whom is entrusted another's man's funds, to pay out those funds only on the signed order of the owner. If the bank inadvertently pays out the money on a forged order, the loss is its own—all the risk is upon it in such a case, no matter how clever the forgery or how excusable the bank was for being deceived. That is always provided that the depositor whose name was forged did not by his own negligence, open the way to the forgery in some way.

So that under ordinary circumstances, the bank that paid these forged checks would have had to pay back every cent. In this case, however, it had a defense which, if it can prove it, will completely exonerate it. The bank says it rendered regular monthly statements of the condition of the account, handing them to the confidential clerk, with all the cancelled checks. Of course the clerk abstracted the forged checks and destroyed the statements, as both would have convicted him instantly. The law says that a bank depositor must examine his returned checks and the bank's statements, so as to see if crooked work has been done. If he doesn't do this, the bank has a right to assume that everything is straight and is relieved if it afterward appears to have paid forged checks. Even where the statements and the checks are given to an employee who is himself the forger, and who therefore never gives them to his employer, as in this case, the employer is held to have been negligent and the bank is relieved.

The way to keep out of the second trap is to regularly call for and examine, in comparison with your check

book stubs and other records, the checks that the bank, after paying them, returns; also the statements the bank sends you as to the condition of your account.

(Copyright, June, 1915, by Elton J. Buckley.)

THE PROBABLE EFFECT OF THE WAR ON THE U. S. CERAMIC INDUSTRY.

THE present situation as regards the importation of ceramic wares into the United States is worthy of serious consideration by our manufacturers, says A. S. Watts, in a technical paper prepared for the information of those producers and manufacturers directly affected, and which is also interesting to all connected with the pottery trade. Many users who have heretofore refused to consider the use of American-made goods have been forced to purchase domestic ware for immediate needs, and the American manufacturer has the long-sought opportunity to prove the merits of his products. A canvass of the industries indicates that small orders only are being placed. Goods are being bought for immediate needs only, in the hope that the European sources of supply will soon be again available. Manufacturers must be extremely careful in handling these orders if permanent business is to develop from them. The necessity of obtaining goods to supply present needs may cause users to accept ware that under ordinary conditions they would reject.

Attempts to increase output or rush production are generally associated with a reduction in quality, and attention is especially called at this time to the importance of maintenance of the highest possible standard.

Industrial affairs in Europe will be a considerable time in returning to the condition prevailing prior to the opening of the present war, even though hostilities were to cease immediately. The force of trained workmen will be seriously reduced and many who return will be unfitted, through injuries, to fill their former places. New men must be trained for the work and the number of young men available for such work will be much smaller than heretofore. Operation with inferior or semiskilled labor is especially expensive in the ceramic industries, owing to excessive breakage and the consequent decrease in production.

The heavy expense of restoration will also be added to the other expenses, and the selling price of European ware will doubtless increase.

These conditions will directly benefit the American manufacturer. Competition will be one of quality rather than price. The European manufacturer must not be expected to relinquish his American customers without a great struggle. The lack of money in Europe will make American business especially attractive to him and new business will be sought to replace the European business lost.

The American manufacturer has now no foreign competition in his own country, but is assured of a return of such competition within a reasonable time under conditions more favorable to him than heretofore. It remains to be seen whether our manufacturers will profit by the opportunities that they now enjoy.

At this time especial attention is called to the wasteful practices that are too common in American factories. This refers to both material and labor. Factory arrangements are such in many plants that the ware must pass the same point many times in the manufacturing process. If the ceramic manufacturer of the United States will make a sincere effort to come up to the European standard of quality and efficiency, he should be able to compete successfully for all the business of this country.

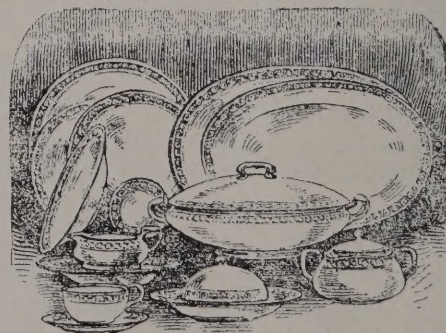
Ceramic manufacturers of the United States are just beginning to appreciate the possibilities of the export trade. Practically all the demand from South America has been supplied by Europe heretofore. This demand is now unsupplied owing to conditions in Europe and can be temporarily filled by the United States with little effort. Once obtained, however, it should be our aim to handle this business so that it will not return to the foreign source of supply when the opportunity is provided.

This will require not only a careful study of the special requirements of foreign customers, but special attention to their methods of transacting business. If this business is attractive to the European manufacturer, it can certainly be made attractive to the manufacturer in the United States.

The value of pottery imported by the United States during 1913 was \$10,177,451. The value of the total consumption was \$47,575,847. This country is, therefore, importing pottery value at more than 20 per cent. of its total consumption.

Because a store is primarily for business purposes there is no reason why art or beauty should be excluded from its arrangement.

See that your clerks put the customers' change and parcels into their hands, not on the counter.



An attractive grouping of dinnerware used in a recent china and glassware advertisement of Gimbel Brothers, New York.

What Ware Are You Selling At a Loss?

A VITAL BUSINESS QUESTION THAT CALLS FOR A CONSTANT COMPARISON BETWEEN THE SALE PRICE OF AN ARTICLE AND THE COST PRICE IN ORDER TO DETERMINE WHICH ARTICLES TO PUSH, CURTAIL OR ELIMINATE

(Continued from June)

COST of Kiln Per Dozen Pieces. This cost per dozen is obtained by first finding the unit cost per cu. ft. for the bisque and glost kiln combined. On account of the fact that there are more plates per cu. ft. in the bisque kiln than there are in a glost kiln, this will be equalized by taking the space occupied for one dozen plates for both the bisque and glost kilns. The area required per dozen in both bisque and glost kilns will be multiplied by the average cost per thousand cu. in., which will give the kiln cost on a dozen plates. The space occupied is increased by a percentage to cover the lost space.

10. Total Cost of White Ware (Fancy Coat). This cost will include cost of Body, Glaze, Clay Department Cost and Kiln Department Cost, which should include all the factory cost of production up to the decorating department.

11. Decorating Labor will be treated as direct labor and the cost per dozen plates would be obtained by operation.

12. Decorating Material. Material used in decorating a dozen plates can be easily obtained.

13a. Decorating Indirect Expense. To the Decorating Direct Labor cost of a dozen plates should be added a percentage of Decorating Direct Labor to cover the indirect factory expense of the Decorating Department, which would include Foreman, Decorating Warehouse Labor, Maintenance, Repairs, Depreciation and a proportion of General Factory Expense.

13b. Decorating Kiln Department. The burning is figured on a cu. in. basis in the same manner as the burning of white ware as explained under Section No. 9.

14. Percentage Allowed for Breakage. Allowance should be made in this department to cover breakage. The breakage in this department should be weighed and an average breakage percentage obtained for a period of time by dividing the weight of good white ware decorated into the breakage. The breakage on a dozen plates would be figured by multiplying the cost of white ware per dozen and half the decorating cost of the average breakage percentage.

15. Packing Labor. As the packing labor is on a piece work basis the piece work rates can be used in obtaining the cost of packing one dozen plates. Any labor in this department not figured on the cost sheet should be charged to indirect labor.

16. Packing Material. Packing charges for one dozen plates can be obtained, as it is known how many plates a package of a given size will hold. Or in case

the ware is packed in dinner sets, to the cost of the completed set at factory cost, would be added the package. Packing material, such as straw and hay, can be figured as a direct charge or can be included in the percentage added for indirect expense.

17. Packing Indirect Expense. To the packing labor should be added a percentage to cover Indirect Factory Expenses in the Packing Department.

18. Total Cost to Manufacturer (Factory Cost). The factory cost should include all the cost of production up to the sales department, so that the only additional item of cost to be added would be the selling expense. The factory cost of decorated ware packed ready for shipment would include the cost of white ware decorated and packed.

19. Selling Expense. To the factory cost should be added the selling expense in order to obtain a complete cost. This would be obtained by taking the lowest selling price of a dozen plates, except the package, and multiply this by the percentage of selling expense to net sales.

20. Cost to Make and Sell (Complete Cost). The complete cost included the factory cost plus the selling expense. The complete cost of a dozen plates, or a dinner set, can be figured for the ware alone, either in the white ware or decorated, and then to the complete cost should be added the package. If a separate charge is made for the package this need not be added.

21. Selling Price. After obtaining the complete cost of a dozen plates, a dozen cups or a dinner set, in order to find a profit or loss it is necessary to compare this cost with the selling price. It is customary in making these comparisons to take the lowest selling price. Comparisons can be made by including the package in this selling price and in the cost, or can be made by excluding the package in both cases. If a separate charge is made for the package, the package need not be included in either selling price or cost; but if no extra charge is made for package then the package cost should be included.

22. Profit and Loss. The difference between the cost to make and sell or the complete goods, and the lowest selling price, show the profit and loss on an article.

Where it is desirous to figure the cost of ware in dinner sets, the white ware cost would be obtained per unit for each piece in the set and to this cost would be added the decorating per set and selling expense, which would give the complete cost exclusive of package. The package cost can be added to the cost of the dinner set.

POTTERY AND GLASS

WITH WHICH IS COMBINED

GLASS AND POTTERY WORLD

GLASS AND POTTERY WORLD, Founded 1893.
CHINA, GLASS AND POTTERY REVIEW, Founded 1897.

Amalgamated April, 1905.
POTTERY AND GLASS, Founded 1908.

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AN INVITATION

The editors of POTTERY AND GLASS have received many letters recently which contained such phrases as these: "*If we may impose upon your good time,*" "*Perhaps you will let us,*" "*Will you have the kindness to tell us?*" "*We do not want to bother you, but can you*"—and goodness knows how many more.

Now the editors of POTTERY AND GLASS do not want any apologies for those who write in for help. We are here to assist, to answer questions, to give advice, to do anything, in fact, that will help the decorative furnishing trade in general, or any member of it in particular. And when you write us we do not expect you to apologize for the act. Write us as much as you like, and as often as you like. We want your letters. Tell us the articles we are running please you, or that they *don't* please you. Tell us what you are doing in the trade. Ask us questions on any subject that troubles you. Criticise us; praise us; offer us suggestions. And we'll find time, gladly, to answer you one and all.

PRESENT LOSSES AND FUTURE PROFITS.

There is only one way to deal with goods that do not sell—sacrifice them at any price. Use the room they have taken up to display "live" merchandise—and begin to make profits on something the people want.

Unfortunately, most merchants dislike to follow this method, however. They feel that they should sell an article at its proper price, no matter how long it may take. But they fail to realize that the longer an item remains on their shelves, the more money they are

losing. Profits in the modern store come from the number of "turn-overs" made during the year, rather than on the price received for each individual article. Every \$100 worth of merchandise turned over five times during the year at a profit of 6 per cent. each time is worth more than the same amount of goods sold at double the price and turned over only twice during the year. When you recognize that every display of goods in the store has charged against it a certain amount of rent, of light, of help, the advantages of this quick-sale proposition become manifest.

A well known merchant who sells upward of \$100,000 worth of small items annually wrote this as his policy to a friend: "I go over my stocks twice every year, and anything that is not selling well, or as good as I think it should sell, is marked down immediately and sold at once, no matter what the apparent loss. I have been in business for twenty years, and I figure that \$300 loss on a bill of goods is twice that much saved in the long run—for I can immediately turn dead space into profit-paying space, and I am insured against a probable total loss on the articles by selling them quickly at a small gain. My constant slogan is: 'Present losses on dead merchandise mean future profits on goods that sell.'"

THE TREND OF BUSINESS

When business in New York is good it may be taken for granted that business is good everywhere. For New York, with its great cosmopolitan population, and its commercial centers, is always the first to feel an economic depression, and the last to respond to a favorable reaction.

Business, now, is good in the New York stores. The retail shops and departments are quite optimistic. They are doing a splendid summer trade, and they entertain hopes for an excellent fall season. Sales are not confined to any one line, either. They are general, and take in all the specialties which the warm weather naturally brings forth.

There is this point to be considered also: stocks at the present time are greatly depleted and buying, therefore, even though it be for immediate demands, will be fairly heavy and steady. Such conditions obviously make easier the lot of the manufacturers, and the good arising is enjoyed equally by the trade in general.

Apropos of business and its improvement, it is well to direct attention to the condition of over satisfaction or exuberations that may follow in its wake. Many retailers when they see "things breaking right," sit back and let them break. That, however, is lamentably wrong. When business is good, work superhumanly to make it better, for the more trade drummed up in good times the lower the falling off will be when the "rainy days" arrive.

Technical Facts and Figures

AN INTERESTING DEPARTMENT OF TIMELY COMMENTS ON SUBJECTS OF PARTICULAR INTEREST TO THE POTTERY AND GLASS TRADE

EFFLORESCENCE AND STAINS ON EARTHENWARE

THE yellowish or whitish efflorescence occasionally found on the surface of earthenware goods differ from stains proper, which extend into the substance of the material. The causes and prevention of both phenomena have been frequently discussed, and many contradictory explanations have been given. It is admitted that efflorescences are due to the presence of calcium sulphate in the clay, or formed therein by double decomposition, and becoming drawn to the surface of the finished articles by the water evaporating during the drying process. Efflorescences are also reported in cases where the clay contains neither calcium nor carbonate; but here the phenomenon is due to the presence of soluble alkali salts, which migrate to the surface in drying or baking, and are transformed into insoluble compounds by the sulphuric acid originating in the sulphur contained in the coal used for heating the kilns.

Some authors also assert that white stains usually form where the atmosphere of the kiln is of a reducing character, and are less apparent where an oxidizing atmosphere prevails; and the same thing has been observed in kilns fired by wood or gas, whilst other writers, again, prescribe a reducing fire as a preventive of efflorescence. These contradictory opinions are, however, capable of reconciliation by the assumption that all stains are not due to the same cause, and that there is reason to differentiate between efflorescences produced in drying, and stains which are developed in the kiln. As a matter of fact, the causes of the formation of stains are highly divergent, and apart from those due to calcium sulphate they may be ascribed to the complex and little known chemistry of the baking process, and to the multiplex reactions which proceed in the kiln.

J. C. Jones has explained the formation of efflorescence on bricks in the cooler parts of the kiln, but he has not solved the problem why they do not appear on properly baked articles of the same material when the reducing atmosphere is replaced by an oxidizing one.

The preventive measures recommended for efflorescences consist either in removing the soluble salts present in the clay preventing their concentration on the surface by various means, or by setting up certain reactions in the kiln to destroy efflorescences which tend to form. The only measure pre-

scribed for removing efflorescences already formed is by mechanical treatment.

The extraction of the soluble salts in clay by washing is a difficult operation, but they may be rendered insoluble by the addition of finely powdered witherite (native barium carbonate), or the precipitated carbonate, in quantities of 6 to 8 lbs. per cubic yard of clay. This treatment forms insoluble barium sulphate, and the carbonate is a more suitable agent than the chloride sometimes recommended, since an excess of the latter salt may itself cause efflorescence.

There are several methods which have been proposed for preventing the concentration of efflorescent salts on the surface of the products. One of them is to coat the surface, by engobage or dipping, with a thick paste composed of equal parts of cement, baked earth, and yellow clay, which latter has greater binding powers than red clay, and does not bake so brown. The higher the proportion of ferric oxide in the clay the better the final red color obtained. Another method is that of the Soc. des Produits Céramiques de Massy, and consisting in dipping the clay in water charged with a very soluble salt—sulphate or chloride—of iron, which is claimed to lower the solubility of the lime salts in the clay, and to mask the color of any efflorescence formed. Another process (that of Perkiewicz) is to sprinkle the articles with a special adhesive containing an antiseptic or the condensation product of phenol and formaldehyde, which forms a resinous coating that protects the surface from moist and acid vapors in the kiln, whilst any efflorescent salts coming out of the material are burnt off in the kiln, together with the resinous matter. In the kiln itself efflorescence can be prevented by rapid heating, or the use of a reducing atmosphere, which converts the sulphates into sulphides, the bases of which combine with silica, free sulphur being produced. This effect may be obtained by the aid of a coating of tar. On the other hand, a reducing atmosphere may give rise to other troubles, quite as serious as those it is designed to prevent, total or partial discoloration being produced. In fact, the effect of kiln atmosphere on the formation of stains is still very obscure, and is complicated by the influence of temperature, which sets up different reactions at different degrees. The only way to solve the problem satisfactorily is by thorough investigation of the conditions, and by making analyses of the clay, water, and fuel employed.

POTTERY AND GLASS

Franche has proposed a method for removing efflorescence by means of the sand blast, but this entails the provision of a special plant for that purpose, and many manufacturers will prefer the chemical preventives mentioned above. Careful preparation of the clay, and a certain amount of precaution in drying will lead to considerable improvement, which can be supplemented, if necessary, by the chemical and other means described.

FLUORSPAR AND HYDROFLUORIC ACID.

THE quantity of domestic fluorspar marketed in the United States during the calendar year 1914 was 95,116 short tons, valued at \$6 per ton. Imports of fluorspar during the fiscal year 1914 (ended June 30th) were 13,663 long tons, having an average invoice value of \$3.96 per ton. Imports were much higher in previous years—23,734 tons in 1913, 22,734 tons in 1912, and 44,066 tons in 1911. The customs duty on fluorspar was reduced on October 3, 1913, from \$3 a ton to \$1.50 a ton. About 83.3 per cent. of the domestic production marketed is gravel spar, which is used chiefly as flux in basic open-hearth steel furnaces. The market for lump fluorspar for the manufacture of hydrofluoric acid is reported to be improving. The main use of this acid is in etching glass.

VESSELS WITH AN EXTERNAL VACUUM CHAMBER.

A. G. EVANS, of Hanley, England, has recently secured patents on a new invention which he describes as follows: This invention relates to the manufacture of earthenware, china, and the like vessels, having a hermetically sealed external chamber in which a complete or partial vacuum is produced in the course of manufacture, the air being driven out by expansion in the process of firing, and the outlet being automatically closed by the glaze when cooling commences. The article is properly formed with an internal receptacle and an outer vacuum chamber. In the walls of the latter a well or depression is formed having a small hole in the bottom through which the air escapes on expansion owing to the high temperature of the kiln or oven. When the article is glazed this well or depression is filled with glaze which melts at a high temperature, and, on cooling becomes a solid and vitreous mass, which prevents the re-entry of the air.

GLASS MANUFACTURERS MEET THIS MONTH.

THE annual convention and conference of the two leading glassware manufacturing associations, the American Association of Flint and Lime Glass Manufacturers and the National Association of Pressed and Blown Glassware Manufacturers, will be held at Atlantic City, New Jersey's leading seaside resort, on Monday, July 26th, at the Marlborough-

Blenheim Hotel. On July 28th a wage committee representing the manufacturers will engage in the annual wage conference with a committee representing the American Flint Glass Workers' Union. The wage conference will extend over several days, it is believed; in fact, a schedule has been arranged and a separate session will be devoted to each department, shades, globes and chimneys being first on the list.

HOW GERMANY PACKS CHINA AND GLASS.

THE following specifications of the packing of pottery and glassware were taken from packages of goods from Germany examined by the commercial representatives of the Foreign Trade Department of the National City Bank of New York, at a customs house in a Brazilian port, and convey an idea of the thoroughness of the German method of packing:

Glass: Barrels, 4,036 in., 15 hoops 1 in. wide. Staves of pine.

Gas Fixtures: Box, 36x36x36 in., 5/8 in. boards, reinforced with 5/8 in. iron bands.

Toys: Box, 2 1/2 x 2 1/2 x 5 ft. Boards, 5/8 in. Iron bound top and bottom.

(Box received in bad condition.)

Interior packed with straw.

Pottery: In heavy crates, strongly reinforced by iron bands. Interior packing of straw.

Glassware: Heavy wicker baskets and straw. Sometimes in barrels with straw braid to absorb the shocks.

The report says: "In the course of our inspection we came across one item which was particularly well packed. This was a talking machine shipped from New York. It was splendidly packed but the wood employed was poor. As a rule, the packing of American merchandise is good, but the wood used is usually of an inferior quality, easily broken into pieces when opened in the custom house, and the nails used are too large, so that when they open these cases, the wood is torn to pieces.

"We would suggest having the wood of better quality, employing shorter nails, and having the packages iron bound at the ends with 3/4-inch to 1-inch iron bands."

ORIGIN OF THE TUMBLER.

ALTHOUGH drinking glasses no longer tumble on the table when they stand bottom side down, they still retain the name given them when they did tumble. The tumbling of the first class drinking vessels was not an accident. The tip-over was intentional, and it was intended to remind the convivial knight who used the glass that he must not set down the vessel until he had drunk all the wine in it. If he did it would spill on the table. The "tumbling" glasses didn't remain long in favor, but the name tumbler is still applied to drinking glasses.

The Buyers and Sellers

Business and Personal Items About Prominent People
in the Different Branches of the Trade

WESSELS—C. H. Wessels has been appointed china and glassware buyer for the Kaufman-Strauss Company, Louisville, Ky. He was manager of a similar department for B. Nugent & Bro. Dry Goods Co., St. Louis, Mo., for several years, where he succeeded Edward Bartholomew. Mr. Wessels succeeds W. D. Gilmore, who is now doing the buying for the Shepard Norwell Company, Boston.

CROCK—T. R. Crock, for some time past connected with the Tarentum Glass Company, Tarentum, Pa., has severed his connections with that company.

SEMLER—George Semler, president of George Borgfeldt & Co., New York, is at present in Europe, having sailed on the s. s. Frederik VIII. for Copenhagen early in the month. He has planned to remain abroad for at least three months.

JACKLIN—John J. Jacklin was a welcome visitor in the New York market early in the month where he was placing orders for goods for his new department in the Harris-Emery store, Des Moines, Ia., which he has leased.

JENKINS—Guy S. Jenkins, for some time past a manufacturers' representative in New York city, is now with the American Ring Co., Waterbury, Conn., in the capacity of sales manager. Mr. Jenkins will make his headquarters in Waterbury.

LEVINE—Mrs. Jennie Levine is again in charge of the buying for the china, glass and lamp department of Stern Bros., New York, a position she resigned early in the year. Since leaving Stern Bros. Mrs. Levine has had charge of the lamp department of Gimbel Bros., New York. She succeeds David Saunders, who came to New York from Mandel Bros., Chicago.

THEOPHILE—William Theophile, assistant china and glassware buyer of the Boston Store, Chicago, was married recently and is now receiving the congratulations from his many friends in the trade.

RHODES—Col. W. A. Rhodes, who for many years has been widely known in pottery circles, is now in charge of the sales department of the Carrollton Pottery. Mr. Rhodes was for some time connected with the Sears-Roebuck Co., Chicago.

HAAS—Charles Haas, china and glass buyer for S. & G. Gump, San Francisco, Cal., had some very interesting experiences to relate to his friends upon his return from abroad early in the month. He was able to do considerable business in spite of the war conditions and while enroute for home witnessed an attack by Zeppelins upon the English coast. His steamer, the Nieuw Amsterdam, was held up by the British in the Downs at the time.

DAVIES—William W. Davies, formerly a salesman for the Haskins Glass Co., Martins Ferry, Ohio, is now sales manager of the Wellington Glass Co., with headquarters at Cumberland, Md.

BAER—M. D. Baer, formerly assistant china and glass buyer for Albert Pick & Co., Chicago, recently resigned his position to go with Butler Bros.

KAHLE—Robert L. Kahle is now associated with the Robert Gair Co., Washington street, Brooklyn. He was formerly with the Horace C. Gray Co., New York, with the toy and doll department of George Borgfeldt

REHBERGER—Albert Rehberger of the Saul Mfg. Co., New York, is again at his desk after his honeymoon trip. Mr. Saul also joined the ranks of the married men but two weeks previous to his partner.

BATES—Horace L. Bates, for fifteen years connected with the toy and doll department of George Brodfeldt & Co., New York, has joined the sales force of Morimura Bros. and will cover the territory east of Denver, with which he is familiar.

MEGAHAN—S. P. Megahan, with Katz & Goldsmith, Braddock, Pa., will do the china, glass and house-furnishing for the new store which this concern will open in McKeesport, Pa., in addition to his former duties.

WADSWORTH—Chris. Wadsworth, formerly associated with Frederick Skelton, New York, is looking after the trade covered by John Skelton, while the latter is enjoying the sea breezes at Asbury Park. Since severing his connections with the Skelton force, Mr. Wadsworth has been in California, Texas and several Southern cities. He states that the East and the Middle West are his choice.

DAVIDSON — Thomas Davidson, formerly with Knowles, Taylor & Knowles, was recently elected general manager of the Trenle China Co., East Liverpool.

Nothing is more suicidal than to curtail advertising when "hard times" come. Business moves so rapidly nowadays that the man who drops out of the public mind even for a week has a hard time to regain his position.



In the New York Market

A Description of Seasonable and Staple Novelties That Have Lately Made Their Appearance and Where to Get Them

THE first samples of the Mt. Clemons Pottery Co. line have arrived at the salesrooms of E. B. Dickenson, and show that a good grade of ware is being produced at this new plant. The shapes are good, the decorations being, principally, in spray designs. Gold band and tracery patterns as well as several conventional designs in gold are also included in the collection.

* * *

M. Herbert & Co. are showing a fine line of decorated willow bird cages that will doubtless create a desire on the part of all who see them to own a "Songster." The new cages are shown in a natural or colored finish and are decorated with festoons of Dresden flowers. In addition to the cages this concern is also showing a line of hanging flower baskets, jardinières, pedestals, etc., in wicker, that can be had in a wide variety of shapes, sizes and finishes. A feature of the bird cage line is a small brightly colored glass bird containing an electric bulb which is used for decorative purposes and is exceptionally attractive.

* * *

Quite a few new samples have been added to the display of The Central Glass Works at the salesrooms of A. P. Doctor. These include some new cylinder-shaped single-stem flower vases in plain, etched and cut patterns, and ranging in size from six to twelve inches. Then there is a line of light cut tumblers and goblets, cut coaster sets in the "Thistle" pattern, and three new comports—the latter are of optical glass and carry a plate etching in grape design.



The new "Egyptian" jardinière recently brought out by the Brush-McCoy Pottery Co., is quite different in shape and decoration from anything heretofore produced by this pottery. This line offers a range of sizes that can be retailed at from five cents to five dollars each.

Frederick Skelton is showing a new water bottle for hotel and restaurant service. The body of the bottle is oval and the neck, while heavy and strong, is easily handled. It comes in an optical effect and is monogrammed with the hotel initials.

* * *

Couch & Fitzgerald, the trunk manufacturers, are calling the attention of travelling men to the advantages of their new men's full-sized wardrobe trunk, which is adapted in every way to the needs of a business or pleasure trip. The new trunk is designed for convenience and built for long service. It has fine roomy drawers and compact suit compartments. The binding is of fibre and all parts are riveted.

The new wardrobe trunks, and a full line of salesmen's sample trunks can be seen at their showrooms, 154 Fifth Avenue, at Twentieth Street, New York.

* * *

There has been no slump in the buying as far as the products of the Brush-McCoy Pottery Co. is concerned, and none is looked for, either at the factory or at the various salesrooms of the company. At Cox & Lafferty's, New York, it is just a question of dropping in about twice a month in order to keep up with the new items as they come out, so fast does this enterprising plant produce new ideas in art, glazed and utility ware. Even with the advent of numerous new things the old lines continue to keep pace, many of the older patterns in jardinières, umbrella stands

POTTERY AND GLASS

and pedestals being just as strong sellers as they ever were. Among the newer patterns that are worthy of inspection by every progressive merchant are a line of umbrella stands, in several new finishes, that range in



The new beetle jar recently brought out by the Brush-McCoy Pottery Co.

price from 60c. to \$5; the new Egyptian jardiniere that is quite different from anything else heretofore brought out at the Brush pottery which can be retailed at a good profit at from 5 cents to \$5. Then there is the new line of jardiniere reproduced from an ancient beetle jar. The decoration in soft colors is a reproduction of the ancient beetle decoration used on words of art in Old Egypt. This has proven a very popular jardiniere and is made in sizes from six to eleven inches.

The new trade mark of the Brush-McCoy Pottery Co., "Mitusa," is a clever adaption of the phrase, "Made in the U. S. A.," the first letter of each word being used. This coined word was conceived by George S. Brush, general manager of the pottery, and a former newspaper man.

* * *

Some exceedingly interesting new pieces have been recently added to the display of the S. A. Weller Pottery in New York, of which the new solid color jardiniere are most prominent. This new line of jardiniere comes in three different all over panel designs in fancy glazes of solid color, including yellow, red, green, blue and brown.

They have also sent Manager Chas. H. Taylor some new pieces of "Roma" pottery consisting of a new tree and bird decoration on a line of jardiniere, pedestals, etc. Then there are several new shapes in their "Dupont" line in which the French basket of Marie Antoinette's time is featured on a mesh ground. This line is in soft blue and old ivory colorings, and is very decorative. In the larger pieces they are making a very interesting showing in the new "Greystone" ware, a line of stoneware especially adapted for porch or garden uses. Of particular interest, are the large window flower boxes. These have a large fern *bas-relief* design in moss green which shows up especially well

on the grey ground. A bird bath, about 4 feet high, is also among the interesting numbers of the Weller greystone line.

* * *

Bates & Ledden are showing a new barrel shaped tumbler, recently received from the Macbeth-Evans Glass Co., that will stand all kinds of rough usage without breaking. By way of demonstration it is dropped on a hard wood surface from a fifteen inch height, upset and let fall to the floor, the curve shape saving it from the smashing sure to befall an ordinary shaped tumbler. It has taken well with the trade and will undoubtedly be one of the leading items in the line shortly. Any of the cuttings, enameled designs or etchings can be had on this new shape.

* * *

H. Benedikt is showing a number of new dinnerware sets from the line of the George Bros. Pottery Co., a new organization, the lines of which he was recently appointed Metropolitan representative. The new patterns show neat-conventional and floral combinations. The new firm is composed of the sons of Will S. George, of the George Pottery Co., East Palestine, Ohio, and will produce a complete line of white and decorated ware.

* * *

O. de la Croix is showing the sample lines of the Carrollton Pottery Co., and the Trenle China Co., which he recently took over. His representation of these lines will include New England, New York State and the Metropolitan district.

* * *

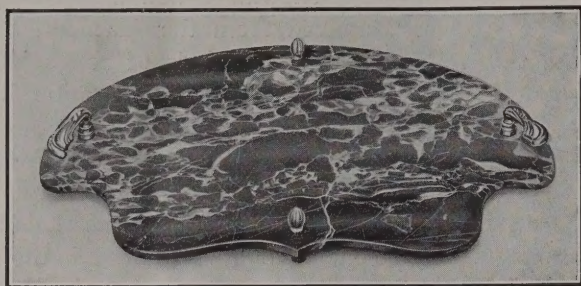
Manager Lober, of the Royal Copenhagen Porcelain Works, is featuring the celebrated Mussel pattern that they have been making for over a century, and



One of the twenty different umbrella stands in the Brush-McCoy line.

POTTERY AND GLASS

which is to-day one of the most popular dinnerware lines on the market. It can be had in any size set from the small tea and luncheon sets to the full dinnerware service. They are also showing a large num-



Handsome Venetian marble dressing table tray with bronze handles—shown in conjunction with the new cut glass serving trays of Nap. A. Cusson.

ber of Copenhagen art porcelains in which native birds have been reproduced in a remarkably natural manner. These are sculptured pieces and there are no duplicates.

* * *

Among the new items recently opened up by Robert Slimmon & Co., is an attractive collection of tea-pots from the works of R. Sudlow & Sons. They include some very exceptional patterns in jet, Rockingham, Mosaic and Russet, that are really works of art. There is also an exceptionally large assortment of shapes in gold and silver lustre and rich colored decorations. From Bourne & Leigh they have received a splendid line of jardinières, bowls and Chinese jars and vases of "Leighton" ware that is worthy of inspection.

* * *

Serving trays are china and glass accessories, they go hand in hand with the breakfast, tea or dinner set, and are specially necessary with the serving of liquors and summer beverages. In bringing out his new line of serving trays this season, Nap. A. Cusson, 259 Fifth avenue, has heeded the cry of the buyer and produced something that is absolutely new. A tray that can not be spoiled by upset liquids or foods and at the same time shows a line that has the careful construction, finish, etc., of a costly piece of furniture. The new line consists of oval, square and odd shaped frames with ivory handles, silver mounted. The bottom is made of the finest bevel glass with cut centre decoration in a number of designs, including several floral sprays and mitre combinations. The frames can be had in any desired wood, stock materials being mahogany, walnut and other hard woods.

In addition to the new line of trays, several of which are illustrated in their announcement on page five of this issue of Pottery and Glass, Mr. Cusson is showing a large assortment of high grade trays for milady's boudoir. These are in odd shapes of Venetian marble, onyx and Carrara glass, with ornamental bronze, glass and marble handles. All the new gray finishes

are shown, as well as ivory, antique ivory and pure white enamels. The line shown by this house is one of the most complete on the market and offers exceptional sale possibilities for the china and glass department and specialty shop.

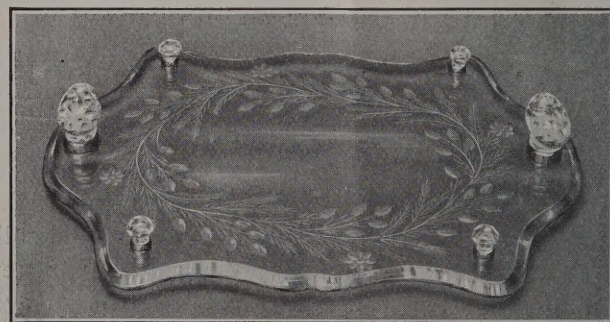
POTTERY AND GLASS SALESMEN PLAN BIG TIME FOR ANNUAL OUTING JULY 31.

GRANTED clear skies—the annual outing of the Pottery, Glass and Brass Salesmen's Association is going to be a banner day. Naturally those in charge are doing everything possible to make the affair a success, and if a salesman's prayers are worth anything it will be a clear day.

A series of committee meetings have been held during the past two weeks, and will doubtless be continued right up to sailing time, but even at this writing everything has been attended to and china and glass-dom is simply awaiting the steamboat's siren call.

The outing will be held on Saturday, July 31, at the same Long Island grove as the previous one, and in addition to the athletic events there will be the attractive sail up the Sound and the return by moonlight, music both ways by Ferris's Military Band, buffet luncheon on the way up, and the big shore dinner at 5 P. M. All for three dollars.

The sports' committee, of which A. A. Bean is chairman, have arranged an attractive program, one in which the short and tall, and fat and lean will all be able to participate. First comes the baseball game between the married men and the single men, then will come the



Ladies' dressing table tray with attractive cut design and cut glass handles. One of the many in the line of Nap. A. Cusson, New York.

100-yard dash, running high jump, fat man's race, shoe race, three-legged race, shot put, relay race and a swimming race. A new event to be introduced is the shoe race in which everyone can participate, the more the merrier.

The prizes will be displayed in the window of L. D. Block & Co., Fifth avenue, just as soon as the list is completed, the committee being still short on some of the events and would appreciate further donations, as twenty-six prizes in all are needed.

Dealers everywhere read Pottery and Glass.



From All Over the World

LITTLE NOTES OF INTEREST TO
THE TRADE PICKED UP FROM
DIFFERENT PARTS OF THE GLOBE



COLOMBIA OFFERS GOOD MARKET TO U. S. POTTERS

CHINA, earthenware and glass were imported into Colombia to the value of \$520,229 in 1913, as compared with \$503,579 in 1912. Of the former amount \$111,530 came from the United States, which was \$46,144 less than in the previous year. Nearly all of the common ware is imported from Germany, being light in quality and very cheap. The articles most used are as follows, the prices being net, free of discounts or commission:

Plates of white china, without decoration, for soups or ordinary use, 21 and 22½ cm. in diameter—Mks. 36 and 48 cents U. S. per dozen respectively—packed in boxes weighing 80 kilos, containing about 14 to 17 dozen of each size respectively.

Plates of white china, decorated with a thin gold rim or line, same as above, cost 52 cents U. S. for the 21 cm. size and 75 cents for the 22½ cm. size per dozen.

Cups and saucers, large size, as commonly used for coffee and chocolate, decorated with a gold line cost about 85 cents per dozen; each case of 80 kilos. containing about 20 dozen.

Small cups and saucers of the "demi tasse" size, decorated with a gold line, cost about 70 cents a dozen and the case of 80 kilos. contains about 24 dozen.

China bowls are also imported in very large quantities and are the articles most used among the natives and poorer classes. They come in sizes of 10, 12 and 14 cms., every case containing 25, 20 and 18 dozen bowls respectively which cost from 60 cents to \$1.18 U. S. per dozen. Some are plain white, but most are decorated with fanciful designs, of flowers, landscapes, etc. Soup tureens, pitchers, wash basins, bath room furnishings, coffee pots, etc., practically all come from Germany.

The prices quoted are the prices paid at the factory. There are some extra charges and expenses which are defrayed by the importer, such as \$1.00

to \$1.25 for packing, about \$3.35 per ton also being charged for shipment from the factory to the port of Hamburg.

The people of Colombia like the very florid type of article, of the kind usually found in department stores in the United States and there is quite a market for such here at good prices.

Earthenware and clay tiles are also imported from Germany, but not in large quantities, as there are native factories for these articles which are able to manufacture the commoner class of goods so cheap that foreign competition is entirely barred.

RUSSIAN CHINA CLAY TRADE MONOPOLIZED BY GERMANS

THE Russian china clay trade, which is a very extensive one, as this substance is required in so many industries, has been largely monopolized by a German firm at Düsseldorf. The British Consul at Riga is informed that this firm has contracts to purchase the output of all china clay works in certain countries abroad, and delivered the clay in Russia to the various mills from its warehouses in Russian ports according as the demand arises. It is the great adaptability of the German merchant and agent to local conditions which has enabled him to obtain such a footing, but now, and after the termination of the war, every chance should be in favor of his competitors.

GOOD ADVICE ON TRADE WITH BRAZIL

THE British consul at Pernambuco reports with regard to competition with Germany in the Brazilian markets, that too much stress cannot be laid on the importance of complying with prospective customers' particular tastes and requirements both as regards type of goods and terms of payment, in order to secure the trade previously held by German manufacturers. It is essential that agents should know the Portuguese language, and the particular trade conditions which obtain in Bra-

zil. A large business has been done in Brazilian markets by German manufacturers in cheap looking glasses, drinking glasses, fancy and colored glasses, glass beads, pot or china beads. German terms are 90 days to 120 days sight, including interest at the rate of 6 per cent. per annum. The weights for all articles must be brought down to the lowest possible point on account of the heavy duties which are payable in Brazil.

FUTURE PROMISING FOR CHINA'S PORCELAIN INDUSTRY

CONSIDERABLE importance is coming to be attached to exports of Chinese porcelain, earthenware, and similar products. Shipments to the United States and Philippines have been yearly increasing, and while the trade has reached no great volume its growth is of some interest.

The trade may be divided into two general classes, the first representing exports of earthenware and common dishes for everyday use of Chinese in the United States—ware better suited to Chinese needs than foreign dishes available. The second class—ornamental ware including dishes, vases, bric-a-brac, and miscellaneous pieces—may be further divided into new ware and more or less open imitations of old ware and antiques.

The total exports of all varieties of such ware from China in 1908 were valued at \$1,037,456; in 1909, at \$1,114,168; in 1910, at \$1,265,167, and in 1911 even with interruptions to trade in the Yangtze Valley, at \$1,278,440. Of these exports 60 to 65 per cent. is annually exported to Hongkong and thence to the rest of the world. Singapore takes about 15 per cent and Siam 10 to 12 per cent. per annum. The United States takes little of this ware direct, but imported from Hongkong \$39,734 worth in 1909, \$44,307 worth in 1910, and \$73,800 worth in 1911, while the Philippines imported \$40,713, \$59,267 and \$48,063 worth in the same years, respectively, the combined purchases being in 1911 about one-tenth of the whole. None of these exports, however, includes household goods or imitations of old Chinese porcelains made as works of art or antiques, the value of which will increase the total materially, perhaps doubling the values on an average.

The nature of this ware is indicated largely by its origin. More than a third of the exports is from Kiukiang, on the Yangtze River, and represents the output of potteries that have existed in and about that port for many years, including modern establishments turning out more or less foreignized products. About an eighth of the whole is from Swatow where large quantities of the cheap common ware used by the Chinese are made. About a third of the whole comes from Canton, Kowloon, Lappa, and other Pearl River and West River points, representing not only

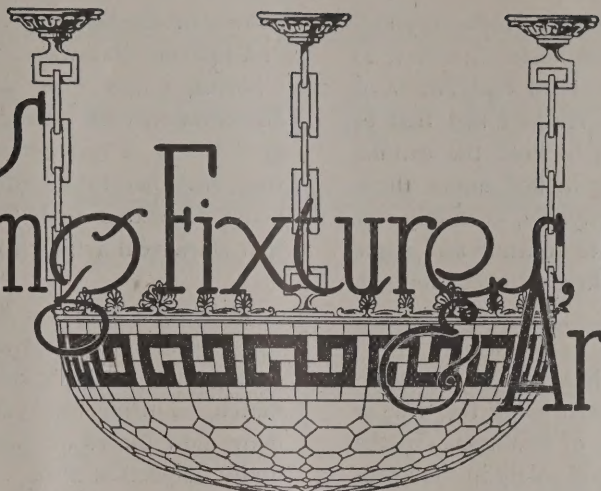
the standard ware for Chinese use, but including the output of "Canton" chinaware, which is made for modern foreign uses but in imitation of old pieces or according to old designs of decoration. The export of this ware is increasing greatly, particularly to the United States. On the whole, this ware has fair merit. It can be had in almost any form, according to order, but the usual ware for export includes plates of various sorts, sizes, and designs, punch bowls, toilet sets, and the like all made in foreign shapes but of native clays and with more or less native decoration. It generally is well vitrified, but frequently the workmanship is faulty and the glazing imperfect. The glaze on some ware is full of spots, or "sand holes,"

Manufacturers and exporters of this Canton ware, which comes mostly from the Province of Kwangs and various West River points, also carry on most of the trade in vases, plaques, figures, and other porcelains made in imitation of old Chinese art pieces. The volume of this trade has grown immensely in the past few years. While this ware is generally sold in Hongkong and Canton as an imitation of old pieces or as new ware, much is said to be sold elsewhere as genuine old Chinese porcelains.

China imported goods of this class, including fine and coarse earthenware of all grades, to the value of \$501,808 in 1911, of which Japan furnished about 40 per cent, various countries, through Hongkong, about 25 per cent., Germany about 15 per cent. direct, and Great Britain about 12 per cent. direct.

Without doubt Chinese porcelain making can be economically extended as the demand for the product develops. The art of making the finest forms of porcelain has existed in China from so early a date as to give the name "china" to much of the product made elsewhere. While there seems to be little prospect of such an output of high-grade work as would again make China an art center, the art has been preserved to sufficient extent to afford a foundation for improved modern work. Chinese students are giving more attention to ceramics, and the better forms of work are found from time to time. At present the industry is on a very unsatisfactory basis, for the methods followed are crude and uncertain, and the product is faulty to an extent that tells materially against its profitability. However, the industry exists to some extent all over China, deposits of suitable materials are found in many parts of the country, and in other respects the foundation for a modern industry has been laid broadly. This includes more or less training of experts in the business, which in many cases represents family industry and family and local traditions for hundreds of years. Without question there is a future for the industry, and it is probable that there will be material growth and development in the course of a few years.

Lamp Lighting Fixtures, Shades & Art Metal



THE evolution of the lamp has been rapid and in these days of reproductions of antiques the lanterns of the thirteenth century have been adapted to present-day decorative needs in many instances.

Lighting in the thirteenth century was a simple matter—no elaborate indirect systems then, simply lanterns of gold, silver, copper, and iron, according to the wealth of the owner. The light in the latter was shielded from the wind by thin sheets of horn. Lantern making was an important industry in Paris, the best and most skilled metal workers being employed.

Noblemen and rich merchants took to having luxurious little traveling equipments made for them and among these were traveling candlesticks and wash basins in fine enameled work, the secret of which is now lost.

The custom of having servants carry flambeaux at festivals also become general about this time and a strange and tragic incident is connected with this fashion. At a ball given by Charles VI. the torches carried by some careless servants came too near the headdress of certain persons dressed as savages and set them on fire. The unfortunate guests were burned to death and the king at the sight lost his reason, a madness which had a serious effect on the history of France.

Magic lanterns were invented in the time of King

Francis I. A device on a somewhat similar plan was used as a sign before shop doors to attract custom.

Lamps felt their disfavor at the beginning of the seventeenth century and were only used by the poor and in passages and in stables where the smoke could evaporate and a great deal of light was needed. Candles had reached their perfection and candlesticks their most exquisite form. A candlestick of crystal given

by Louis XIV. to La Valliere is still in existence, and it was at this time that the crystal pendants came into fashion.

Street illumination was not seriously attempted in Paris until about the middle of the seventeenth century. In the first years of that notable century the streets of Paris were dark. The rich were escorted by lackeys bearing torches, the middle class folk picked their way, lantern in hand, while the poor slid along, feeling their way by the walls.

In his edict of September, 1667, the king provided that candles inclosed in a cage of glass should be hung by cords at the height of the first story of the house, three lanterns for every street, one at each end and one in the middle. At the sound of a bell, struck by a watchman, they were lighted.

Paris was, however, considerably in advance of other cities of the world at this time. In London link boys stood about in places, calling out in lugubrious tones, "Gentlemen, a light!"



No. 34.—A new and attractive lamp offering, Italian Renaissance in design, shown in New York. It has a plain silk shade with moss edging and a carved wood base in red and black with dull antique finish. The lamp complete stands twenty-seven and a half inches in height.

The origin of the phrase, "holding a candle to you," is somewhat doubtful, but some authorities trace it to the fact that as the small light stand had not been devised any one who desired to read in bed had to have a servant stand beside him to hold the candle. One cannot imagine that reading in bed under these circumstances would be very enjoyable, certainly not to one who has been accustomed to solitude and a gas jet easily turned on or off, but there is everything in habit.

* * *

The H. R. Wyllie China Co. has started to manufacture lighting domes—the concern being the first in the country to go after this class of business. In the past, the lighting business has rested solely in the keeping of the lighting glass manufacturers. The domes now made by this pottery are of various sizes and are impervious to heat. The domes are also decorated, both in hand colors and with "decals," the latter treatment being impossible for use on glass.

* * *

The Gem Clay Forming Company made a shipment of one million mantle rings recently to the Welsbach Company's London, England, branch.

Germany has been supplying mantle rings for European countries for some time, but the war has put a stop to exports from that country, and the local plant is benefited thereby. Another shipment will be made soon.

* * *

The new Philadelphia display rooms of the Pittsburgh Lamp, Brass & Glass Company were opened early in the month with a complete display of the new portables, fixtures and oil lamps brought out by this concern. The Philadelphia office is in charge of William Cunliffe, who is assisted by H. A. Winterknight and T. J. Moak. At the New York office Manager Weber is showing some interesting new samples, among which was a metal figure base, after the style of art bronzes, supporting a white glass shade in draped silk effect with Dresden colorings. In period design portables they have produced some exceptionally good Adam designs, in gold, Pompeian green and other finishes. There are a number of other new lines as well as a fine assortment of glass vases.

* * *

The Charles Parker Co. are making a strong showing in gas and electric portables this season. Among the new ideas introduced is a new copper finish, a Chinese shape, and an increased showing of boudoir and desk lamps. Several new candlesticks and candle lamps are also shown this season, one of the latter being a reproduction of a Colonial candle lamp in the possession of the firm. They have glass and silk shades.

* * *

Black and white patterns after Egyptian designs are

shown in the new line of gas and electric portables, and lighting glassware, brought out this season by the Phoenix Glass Co. These patterns are shown in combination with turned bases in black decorated with gold lines. Their portable line is stronger than any they have heretofore brought out, some of the shades being decorated with floral and conventional designs that show real artistic merit.

* * *

The Eagle Mfg. Co. have sent Molone & Nicholson, their New York selling agents, several new twenty-inch ceiling dishes with a full line of acorns and globes to match. During the past month they have received many new pieces of decorated lighting glassware that invite inspection also.

* * *

Gill Bros. Company recently turned out the largest single piece electric bowl that has, as far as known, been pressed up to the present time. When completed, the bowl weighed thirty-five pounds. Often such large pieces are made in two sections and then pressed together. The press used is said to be the largest in existence and the mould weighs 2,500 pounds and is a huge vat-like affair. From the press the electric bowl went to the annealing furnace, where it will remain four or five days. It starts in at 900 degrees heat and remains in it for 12 to 14 hours and then it cools off of its own accord and is thoroughly annealed. The press requires four gatherers and seven men at the double levers to press it out.

THE SMALL ADVERTISER AND HIS COPY.

SMALLER retail merchants sometimes become discouraged by the competition in newspaper space of larger stores. They imagine that people do not read the smaller notices.

Any newspaper man can give incidents out of his personal experience showing the contrary. A man with a very small space indeed often tells his story in such a pertinent, business-like, conversational way, that readers turn to his little ads just as an operator turns to the stock market.

It does not take a gift for saying smart and sharp things to make this kind of impression. It is simply the idea of writing as you talk, saying the things in advertising that you would say to a customer if you had him before the counter.

A merchant who desires to try advertising in a small way should have his notice put somewhere near the same place right along. He should not try to say too much in that space. Just a few words each time, about some particular thing, is most effective.

Because a man does not agree with you as to the best way of running your store, that is no sign that he is wrong. You may be mistaken yourself.

News from the Potteries

THAT the American pottery manufacturers will not take advantage of the present situation in the import field and increase their selling lists is generally admitted by the manufacturers. It is claimed that the American potters will maintain all present price lists at least for the current calendar year, and that it is also possible to secure very prompt shipments on all orders.

Before the end of the year, over a dozen new kilns will be added to the general ware production of pottery in the United States, and in this number will be included an entire new plant. The Carrollton Pottery Co., of Carrollton, O., has awarded the contract for two additional ware kilns, while the Albright China Co., also of Carrollton, O., which started operations a month ago with five kilns, has announced its intention to erect two more ware kilns, and also to build two more sets of decorating kilns. This latter improvement will be started within the next month. The Summit China Co., of Akron, O., has built two additional kilns, while several new kilns have been added to the total kiln capacity of the Sebring district.

In addition to the new kilns, several firms have just completed additions to their plants which will tend to increase the annual output. The Shenango Pottery Co., of New Castle, Pa., has just completed additions to its plant which will increase the annual production about 40 per cent. Additional machinery has been installed in the clay shops, and the decorating department has also been augmented. At Wheeling, W. Va., the Warwick China Co. has started to use its No. 7 kiln, which has been inactive for twelve years. A new dipping room has been built at the Warwick plant, all of which increases the total output of that plant.

It is the opinion of domestic manufacturers that in the event of there being no disturbance in the pottery labor world this year, that operations will continue during the last period of the year on a larger scale than during the first six months. One large pottery in the East Liverpool, O., district which expected to be idle from July 1st to the 15th, was compelled to resume a week earlier on account of increased business, orders for 27 full cars being booked within a three-day limit.

It is generally admitted also that stocks in jobbers' and retailers' hands throughout the country are smaller than ever before known, and that these will have to be replenished quickly and early.

* * *

East Liverpool, O.—The Knowles, Taylor & Knowles

Pottery Company is the first general ware manufacturing concern in the United States to make a strong bid for South American business. Through the office of President Homer J. Taylor, of this concern, large well printed and illustrated catalogues in colors have been issued in Spanish and Portuguese for the benefit of the South American buyers. The firm only a few weeks ago shipped nearly a carload of dinner ware to a New York forwarding representative, to be sent into the South American countries.

* * *

Sistersville, W. Va.—The Board of Trade of this place is planning to form a company to erect a five-kiln pottery there, and which will also manufacture a side line of white lined cooking ware. These details are now being worked out, and a well-known East Liverpool pottery official has been asked to accept the management. No detail announcement has been made about the proposition up to this time.

* * *

Paden City, W. Va.—General Manager Edward J. Owen, of the Paden City Pottery, has announced that the erection of two additional kilns will start at once. This will give the plant a capacity of five kilns. A general line of white lined cooking ware is manufactured at this pottery.

* * *

East Liverpool, O.—In addition to these improvements at the various plants, the manufacturers are also arranging to place a number of new dinner shapes on the market for the fall trade—these in addition to the shapes which are now being run. The Brush-McCoy Co., of Zanesville, O., is bringing out a new line of moss green finish jardinieres, umbrella stands and pedestals and also a new line of fancy decorated ware. The Owen China Co., of Minerva, O., has a new plain dinner shape, which is the most extensive the concern has so far made. At Salineville, O., the National China Co. will have a new plain dinner shape which will be ready for the trade about September 1. At Sebring, a new shape or two is to be placed on the market, and in other districts new shapes are planned. The Summit China Co., of Akron, O., will have a new plain shape and this will be made from a new body and glazes.

* * *

Trenton, N. J.—New Jersey pottery manufacturers and Col. Lewis T. Bryant, head of the State Department of Labor, at a recent conference in this city ar-

rived at a satisfactory understanding relative to recent orders of the Department directing plant alterations. The regulation will be complied with and the plants will continue to operate, Col. Bryant satisfactorily explaining the more or less clouded situation relative to the orders issued.

Col. Bryant declared, after hearing the potters' side of the case, that undoubtedly there was a misunderstanding, and that the department's intention was not to be harsh nor to impose upon the manufacturers unreasonable burdens. In fact, he declared the department was anxious to co-operate with the manufacturers. The order relative to floors and kiln sheds was satisfactorily explained.

The conference was held in the headquarters of the Trenton Potters' Association. B. B. Dinsmore was the chairman of the gathering and James J. Dale, the chairman of the gathering and James J. Dale, the secretary. Col. Frederick Gilkyson, president of the Bellmark Pottery Company, arranged the conference.

BUSINESS HINTS FOR THE RETAILER

If a youngster in the store has a liking for advertising, encourage him. He may be a wonder who needs only a bit of moral support. The polishing up of his ideas often develops publicity "stuff" that will "burn up the league."

Advertising has increased our volume of sales; volume has enabled us to increase our value giving, both by lower prices and by putting more actual quality into the goods. Thus advertising has been and is an economy.

Let your salesmen specialize. And when they have become experts in their several departments, capitalize their accomplishments. I know of a store in which one man keeps constantly in touch with manufacturers of novelties and unusual home equipment. His services are sought by customers dozens of miles removed. The personalities of your sales force should be an advertisement for your business.

MISTAKE KILLS POTTERY SUPPLY DEALER

BECAUSE he had neglected to put on his glasses to aid his failing eyesight, Augustus Sartorius of A. Sartorius & Co., dealers in artists' and pottery materials at 57 Murray Street, swallowed powdered bichloride of mercury in his home at 214 West 130th Street, July 12, believing it to be a bromide for insomnia. Although Mr. Sartorius discovered his mistake almost immediately and summoned medical aid, he died at 6 o'clock in the morning. He was 63 years old and a resident of New York for many years.

Mr. Sartorius kept the bromide in a medicine chest in his bathroom, and often when he suffered with insomnia took a dose of the medicine.

Dr. Frederick Schaeffer of 201 West 130th Street and Dr. Gordon of Harlem Hospital arrived within less than an hour after Mr. Sartorius had taken the poison, but could not save his life.

Costs and Profits.

—No profit is made until an article is sold—therefore selling is the main end of all business.

—And if an article costs (gross) \$1,000 in January it has cost \$1,060 by the following January, for the money loses 6% on its own inactivity which the article in question must repay. Therefore, the quicker an article sells—the more profit it brings.

—Then, too, ordinary merchandise deteriorates with age, and it is proportionately harder to sell the same goods one year after they are put into stock, than it is the day they arrive.

—Don't despise the "turn-over." Every time a stock is turned, it means profit earned, and a chance for discount money. Seven times a year on a 3% discount basis and a 5% profit means 56% on a given amount of capital.

—And the merchant who makes 14 turns, reaps twice this figure—and establishes a reputation with the wholesale men.

—There is never an action without a corresponding reaction, and if a merchant pleases himself when he buys, and not his customers, he alone will reap the result of his pleasures, for his purchases will stay with him always. Home is the place for the goods a merchant likes—and not the store. And profit (pecuniary) comes from the latter, not the former.

—Therefore, buy to please the consumer, figure the selling price with justice, sell quickly and often, and the road of "good business" will open ahead in a most satisfying manner.

With the Retailers

Notes of New Firms and Changes in Old Concerns in the China, Glass and Lamp Trade

THE Thurman & Boone Company, retailers of furniture, carpets, housefurnishing and china and glass, at Roanoke, Va., are now in their new four-story brick building, one of the best equipped retail stores in that section of the country. They have a floor space of 75,000 square feet. The fittings are of mahogany, dull finish, and are arranged after the systems used in the leading stores throughout the country. The building is equipped with an indirect lighting system, private telephone exchange, electric elevators and special display facilities. E. A. Thurman is president, I. E. Boone, vice-president, and C. O. Gore, manager and buyer.

* * *

The W. T. Grant Co., operators of a chain of 25c. department stores, have leased 21,000 square feet of space on the fourth floor of the former store of Stern Bros., 28 West Twenty-third Street, New York, which they will use for general offices and headquarters.

* * *

Green Bros., who have department stores at Lowell, Mass., Burlington, Vt., and Portland, Rockland and Skowhegan, Me., have secured the store in the Roxbury district of Boston, Mass., which was formerly occupied by the Wright Company, when rebuilt following the fire that caused the W. & A. Bacon Co. to remove, and will establish a branch of their business.

* * *

The Denton Company, capitalized at \$200,000, proposes to open a nine-story department store in Cincinnati about October 1, 1915. Elroy C. Denton, formerly manager of G. W. McAlpin Co., of that city, will be at the head of the new store.

* * *

O. A. Lapo, of Lake Odessa, Mich., has sold out his interests in the crockery and general store he operated to J. H. Griffen, who has taken possession.

* * *

Mrs. C. E. Hemingway, who operated a fine china store in Delavan, Wis., for the past thirteen years, is closing out her stock of china, glassware and specialties and will discontinue the business on August 10.

* * *

The Simpson-Crawford Corporation has joined the other retail stores of the past, having closed its doors during the latter part of June. An offer by Gimbel Bros. for the entire merchandise stock, amounting to \$680,000 was accepted and the goods have been on sale at the various Gimbel stores for the past two weeks. The china and glass bid amounted to \$34,647. Many

of the Simpson employees were also taken over by Gimbel Bros.

* * *

The affairs of the J. B. Greenhut Company, New York, are being gradually straightened out and there is hopes that a reorganization of the business will be made in the near future. Several offers have been made and the one that seems most likely of being accepted a majority offers 27½ per cent. for the claim and closes the creditors' account, or he may take 12½ per cent. cash and the rest in stock. It is the first of the alternates that the majority of the creditors are determined to accept.

* * *

The F. W. Woolworth Co. has leased the two stores covering the ground floor of the Hays Building, at 21 and 23 Maiden Lane, this city, formerly occupied for many years by the Gorham Co., and after alterations a five and ten cent store will be opened there. A careful count showed that approximately 20,000 people passed the building between the hours of eight in the morning and six at night, with almost as many more on the south side of the street.

Notes of the Trade

Items of interest gathered around the Wholesale China and Glass Trade

THE Columbia Products Company, 1012 Garfield Building, Cleveland, O., has assumed the exclusive control of the whiting and filler formerly handled through the offices of the Columbia Chemical Company and the National Whiting Company. These products will hereafter be known on the market as "Columbia Whiting" and "Columbia Filler." Each has an established reputation and the same high standard will be maintained in the future.

* * *

The Cannonsburg Pottery Co. has appointed Henry Benedikt, their New York representative, to represent them in the New England States in addition to his present territory. Mr. Benedikt has already taken over the Cannonsburg display in Boston and has engaged Messrs. McMullin & Clark to cover the territory, with headquarters at 136 Federal Street, Boston.

* * *

J. Duncan Dithridge, New York representative of Bryce Bros. and the Luzerne Cut Glass Co., will be comfortably settled in his new salesrooms at 240 Fifth Avenue, New York, by the end of the month. The new quarters are considerably larger and lighter than the old salesroom in the Crockery Exchange, and have been entirely remodeled and decorated to suit the convenience of the new tenant.

* * *

Paul Straub & Co. are now in their new salesrooms

on the eighth floor of 105 Fifth Avenue, where they will be pleased to receive the visiting trade.

* * *

The A. A. Higgins, Inc., is the name of a new concern recently organized and incorporated under the New York state laws with a capital stock of \$5,000. They will do a commission and general selling business in tin products and glassware. The incorporators are: Thomas J. Blake, Albert A. and Beatrice F. Higgins, of 81 Witherbee Avenue, Pelham Manor, New York.

* * *

Samstag & Hilder Bros., importers and manufacturers, have announced that they have leased the entire building at Broadway and Twenty-ninth Street, New York, formerly the Gilsey House, and will occupy the premises about April 1, 1916. The leasing firm, Samstag & Hilder Bros., has a rather interesting history. It was organized in 1893 at 447 Broadway, where it occupied only floor space. Three years later the firm's business had grown to such proportions that larger quarters were necessary, and it removed to 444 Broadway. Here it remained until 1900, when it was again compelled to secure larger quarters—the present building, 50 x 250, containing approximately 80,000 square feet—at 557 and 559 Broadway. Now business growth and the shifting of trade centres have caused the firm to make the most radical change of its career.

Bud Vases Used in First Century

(Continued from page 11)

shapes and methods of decoration devised by him, but also in the variety of objects that he made in glass for which the material is not particularly fitted. The Draper Collection, for instance, includes a spoon, a strigil, several pins and needles, a number of bracelets of various sizes and colors, and two pendants, all of glass.

There is also a small millefiori bowl of Venetian



First century glass cups, the one on the left being wonderfully iridescent, the other showing a decoration in relief.

fabric. It is a useful illustration both of the similarity and the difference between Venetian and Roman millefiori work. The Venetians closely copied the Roman technique, but the results they obtained were quite different. This difference lies chiefly in the colors they used, which are much cruder and less harmonious than those of the Roman specimens.

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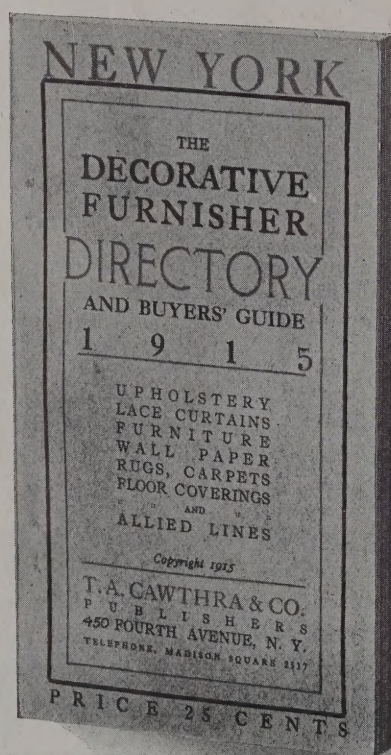
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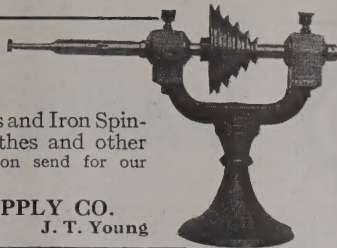
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